TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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ELEONORA DUSE.

THE MATINEE GIRL

An English musical comedy has the stage on one Broadway block and an English farce is on the next, and at both there is much joy and rejoicing among the audiences.

A Country Girl is so absolutely dainty and fresh in its music, its scenes and its chorus that it charms the eye and the ear and appeals to intelligence at one and the same time.

I couldn't help thinking what a chance for missionary work there was among the managers of musical comedies and so-called comic operas.

Think what a mammoth box party might accomplish among the managers who insist on being so loud and gaudy and numerous instead of quiet and artistic.

The Sire *frères* might be given one or two boxes; Mr. Lederer could be installed in another, Mr. Hammerstein in a third and a few Rogers Brothers might fill the rest.

Of course, they are all very hardened, but the worst sinners always become the sincerest saints when they reform. Praying for them will never win them; they require the tim-tum and the toot of a Salvation Army of Art to carry them in a wave.

* * *

The groupings in the first act of A Country Girl are different from those we have seen since The Geisha, A Runaway Girl, and San Toy.

Take the average village maiden as portrayed by the chorus and you have a very impudent person with a tousled pompadour over one eye and gold heels on her slippers.

The members of the chorus in A Country Girl actually look like country girls; walk, run and stand naturally, and talk and sing with a Devonshire accent.

It is really a triumph in the way of stage management. The effect of depth, or rather of distance, back over the fields is charming.

It gives one a keen attack of Anglomania to see and listen to this dainty little operetta, and not once get the tang of the Tenderloin or the rowdy-dow-dow music that we have become vitiated by.

William Norris, who last season gave such a clever performance of the jester with Otis Skinner in Francesca, shines out most convincingly as a comic opera comedian in A Country Girl.

As Barry he dominates the performance, for, pretty and graceful as Minnie Ashley is always, she hasn't a Rhoda song, and in all her dances she is somewhat handicapped by Norris' superior skill and cleverness. This young man has intellectuality apparently and brings it to bear upon his work, instead of merely posing and emitting sounds as so many of our male singers do.

He gives just the correct spice of fun necessary to the pastoral English atmosphere of the offering. His fun is not a copy of any one's else fun, it is simply Norris' own humorous conception of a part, and if he suggests any one, it is the late James Lewis.

There is a certain comic deftness to his movements, a chirp to his voice and an expression to his features that immediately recall Lewis.

In these days of abject imitation on the stage, how magnificently a touch of originality stands out and proclaims itself aloud.

* * *

Mr. Grossmith's play, The Night of the Party, is also a neatly constructed, well planned, entirely funny, wholesome, cleanly bit of work, well written and acted.

The action is sprightly from start to finish—the dialogue bright, clever and crisp, with all the latest London slang. The author-actor gives a performance that takes us back to the realm of Rosina Vokes' rattling programmes.

Servants, the bane of life in New York and never humorous, no matter how often they may put violets in the soup and parsley in the bouquet holders, at once become exquisitely funny material in Grossmith's play.

Of course, English servants have always offered material—material that Dickens realised and made much of—and of late the slavey has become almost as popular as the adventuress with London playwrights, but in The Night of the Party we get all the pompousness of the "servitorial capacity," and the social grades of the servants' hall.

What a charming lesson in simplicity it is! How convincingly does this play show that the pomp, the airs, the stride, the strut, belong only to those who feel obliged to don them as a hall mark of their exact status in the social plan.

* * *

The little theatre, the exterior of which was enough to make a [illegible] cross the street in the old days when chocolate-colored creole ladies disported on posters above the entrance, blossomed out like a transformation scene in its new dress.

It is a toy house, and just the place for toy farces and merry little programmes of one-act plays. The Night of the Party seemed fitted to the house. Its plot is trivial, but the manner in which it is given, the closeness of detail, [illegible] with which everything goes is delightful and, for a first-night, both of the theatre and play, it was remarkable.

Knocks and bells sounded at the right time, corks popped like accents to good speeches, lights flared and went down with such telling accuracy of cue that it kept the laughter bubbling near the surface all the time.

One felt like calling for the stage-manager. But, of course, it was Grossmith who was responsible. His own way of reading his lines is extremely fetching, and Mr. Sleath's Frayne was an admirable contrast in its seriousness.

Frayne didn't need to be advertised as a millionaire to win our admiration. There are many millionaires, all more or less disappointing, but only a few genuinely good actors who can act a part of this sort without making it actory.

* * *

We New York girls are certainly getting very dressy at the theatre. At the opening of the Princess one saw all the very newest things in opera wraps, and the orchestra, full of low-necked frocks, gave a hint of what our theatres will look like in a season or two, not only on first-nights, but every night of the season.

Managers have begun to understand that if we are given the right sort of theatres, colors, lights and cushiony chairs we will wear all our glad duds.

Some of the best of the New York theatres remain great barns, discordant in tone, badly lighted, either glaring or else gloomy, cold and barren looking.

A knockabout suit seems the only proper attire in which to visit them and sit through an evening with one's knees huddled into the back of some strange man in the row in front.

The effect we want is warmth and color and coziness without glare; rather than many mirrors, electric bulbs and plush panels that remind one of a Broadway lobster palace.

More than this, there is an atmosphere necessary to a theatre, and a mistake is made at many of them in delaying the orchestra's advent before the rising of the curtain until people are well seated.

Of course, the orchestras all belong to unions nowadays—one of these days we shall pay the combine just to see the sun shine in the beautiful valley of Pong—but something should be done to have them in their places crooning a welcome as people enter.

As it is now, if you dare to get to some of the theatres as early as eight-ten, it reminds you of the opera house at a one-night stand; everything is so still and cold and half-lighted.

Some years ago the innovation was begun of playing people out, but I think it would be a better plan to play them in.

* * *

The English playwrights are away ahead of us in the writing of their speeches and dialogue—that is to say, they make things more natural than our domestic brand.

Clyde Fitch's work is the only bright talk that we've had on the stage since Bronson Howard, and Fitch always sounds a little bit as though he were straining after the "smart."

Thomas is ponderously clever, and other of our best known writers of recent plays daringly drag in old stories and jokes that impart an extremely ancient flavor.

The result is that most of our critics when they listen to well written dialogue, sparkling and entertaining in vain, dismiss it by writing "the play abounds in many talky situations written in the Oscar Wilde manner."

Thus they wrote of Benson's Aunt Jeannie. Whatever it may be, it is a manner that escapes us sadly in many of our plays that are only talky in a talky manner.

So many of our plays are adaptations, translations and staged novels that the work becomes mechanical; speeches are written to develop the plot, character or situation, and are clumsy and heavy, their intention palpable.

Benson's play has no platitudes, old stories or old philosophies. He gives us the London patter of the Bond Street tea rooms, and people who don't like that sort of things, but prefer the sturdy and deadly dull phrasing that is called legitimate, ought to take the 35-cent magazines that are so academic, Addisoniac and all the rest of it.

But people don't speak that way—even the stupid ones. Of course, we are notoriously stupid when we talk, except those of us who try to be smart and these are the worst. Kind devil, deliver us!

But we can stand education in this line, and when one of Benson's men says of Carton: "I was like that once myself—not quite so flossy, though," we must admit that it's as good as if it were stupid.

After a while we may be able to say something when we go to purple teas besides "stunning," "awfully," "horrid," "rather," and all the rest of the tommy rot that we call conversation.

It is too bad that nice people are always so dull. Benson and Marshall dare to strain a point and make their decent people also clever. Easily, too, as though frivoling came naturally to them.

Benson intended Aunt Jeannie to be all right, but somehow Mrs. Campbell gives her a little way—well, as though there might be a page or two turned down in her little book.

But it must be pleasant to play a decent role after all those Pinero girls. It must be tonicky. Even Bernhardt said she hoped to play a good woman before she died; a married one, with only one lover.

THE MATINEE GIRL.

AMONG THE DRAMATISTS.

Opie Read has entered into a ten-year contract with the firm of Charles and Courtenay, by which they will produce whatever plays he may write during that period. One of the conditions of the agreement states that Mr. Read must reside in this city, and accordingly he will move here from his home in Chicago about Jan. 1. Beryl Hope will, it is said, be starred in the first play, that will be produced before the end of the season, but has as yet not been named.

Edward Potter, a half-brother of Bishop Henry C. Potter, has composed an opera in three acts called Xitria. Two acts have already been produced at Newport, R. I., in private, and the last will be sung on Oct. 18. Mr. Potter is an invalid and has composed lesser works in the past.

Charles E. Blaney has accepted a companion play to Monte Cristo, entitled Haydée, Countess of Monte Cristo, by J. R. Abarbanell, editor of the *New York Family Story Paper*. The play is of the spectacular order, introducing Amazon marches and a ballet.

It is said that Lee Arthur is making some changes and improvements in his new play, Down Yonder, that was produced at the Belasco Theatre, San Francisco, Sept. 22.

Charles F. Atkinson, president of the Puritan Publishing Company, of Boston, has acquired the dramatic rights to Madame Sarah Grand's widely read novel, "The Heavenly Twins," and George T. Richardson, also of Boston, is dramatizing it. The play may be produced before the close of the present season.

LOUIS JAMES' SIXTIETH BIRTHDAY.

Louis James celebrated his sixtieth birthday at Tacoma, Wash., on Oct. 3. The Tacoma Theatre, where the James-Warde company was presenting The Tempest, was profusely decorated, as was Mr. James' dressing-room. After the last act of the play Frederick Warde, in behalf of the members of the company, presented his co-star with a handsome loving cup, appropriately inscribed. Mr. Warde also wrote the following poem, in which it will be seen Shakespeare's "Seven Ages" speech in As You Like It is paraphrased:

TO LOUIS JAMES.

The students of great Shakespeare's classic pages
Are told that life divides itself in seven ages.
From cradle unto grave, his mighty genius drew
The changing scenes that mortals must pass through.
And on the sixth decade that you complete to-day
This tribute of affectionate regard we pay.
A paraphrase of the great poet's mind
In which (though poorly done) we hope you'll find
A spirit of respect, of honor and esteem,
From those whose genial friend you've always been.
We know the man, of sound and sterling worth,
Respect the gentleman of culture, mind and birth.
To the actor's genius we in admiration bend
But love our genial gov'nor, our comrade and our friend.

At first the youth, with martial ardor glowing in his breast,
And then the soldier filled with patriotic fire,
His heart, his blood, his life laid at his country's shrine,
Till peace rewards his duty bravely done.

Then on the mimic stage he seeks for fame,
Wooing the art divine to carve a line upon the scroll
Where giants have inscribed their glorious names.
And then in manhood and in mental prime
Behold him master of his chosen art
With modest worth, unconscious of the power he wields;

Leading the van where once he followed in the race.
And then, allied with a yet greater one, to yield
Support to his maturer art, sharing the honor
Of that other one, till [illegible] [illegible] dims
The luster of the [illegible] warrior's sword.
The sixth age finds thee in full summer time of life,
A fixed star in the bright firmament of art,
Thy name with honor crowned, from North to South
From East to West throughout thy native land.
The seventh yet is an unlettered page, but may it be
The brightest that you've seen. The record of
Long life! The love of friends! The world's esteem!
Deserved leisure, with substantial ease, sweet peace
Till fate shall ring the final curtain down
Upon a life well spent, upon this earth below
And an eternity of happiness beyond.

The poem is illuminated on a scroll of Japanese vellum, bearing a water color portrait of Mr. James. Mr. Warde made the presentation speech, after which the company adjourned to the Tacoma Hotel, where a banquet was served.

JAPANESE PLAY FOR BLANCHE BATES.

David Belasco announced last week that the play in which he will present Blanche Bates this season is a drama of old Japan named The Darling of the Gods, in the writing of which he has been collaborated with by John Luther Long. The play, that is in four acts and twelve scenes, is said to be the first long dramatic work upon a Japanese theme and preparations for its production have been in progress for many months.

Miss Bates' artistic success in Mr. Belasco's little one-act tragedy, Madame Butterfly, that was dramatized from Mr. Long's story of the same name, makes her reappearance in a Japanese character of special interest. Rehearsals of the new play, that is said to introduce characters with the same names as those in Madame Butterfly, began at the Belasco Theatre on Wednesday, and the first performance will take place at the New National Theatre, Washington, on Nov. 17. Miss Bates will begin her New York engagement at the Belasco Theatre on Dec. 1. Her company will include Robert T. Haines, Mr. and Mrs. Charles Walcott, George Arliss, formerly a member of Mrs. Patrick Campbell's company; Albert Bruning, J. H. Benrimo, Gaston Mervale, Rankin Duvall, Eleanor Moretti, Ada Lewis, and others.

Mr. Belasco expects to produce during the season Martha Morton's play, The Five Little Pilgrims, that is based upon John Strange Winter's short story, "The Truth Tellers," and was presented in Washington by the Bellows Stock company last season. Charles Klein is writing a new melodrama that Mr. Belasco states he will produce in this city early next season.

OBERLE BETTER, ORGANIZES COMPANY.

Thomas A. Oberle, who was compelled to resign from the cast of Arizona two seasons ago on account of illness, has in a large measure recovered, and has, by a strange coincidence, organized a company in the State of Arizona, to present plays that have won success in the East. The company will tour New Mexico, Arizona and other Southwestern Territory, and is comprised of players who, like Mr. Oberle, are seeking a renewal of their former good health. In the management of the organization are associated with Mr. Oberle, E. M. Norris, and Walter Belasco, while the chief players are George Bosworth, Mr. and Mrs. Belmore, erstwhile members of the Alcazar Stock company; Alice G. Grof, and Della Buckham, formerly of the Neill Company, and Claudia Colonna and Virginia Cranna.

A REVIVAL FOR THE GARRICK.

That the management of There's Many a Slip, now being presented at the Garrick Theatre in conjunction with At the Telephone, is not satisfied with the drawing powers of the comedy alone was further shown last week, when it was announced that the company at that playhouse will revive Captain Robert Marshall's play, His Excellency the Governor, on Oct. 20, and will alternate it with There's Many a Slip on the road. Jessie Millward, Maggie Holloway Fisher, Leo Ditrichstein, Edwin Stevens, William H. Thompson, Beatrice Irwin, Richard Bennett, and James Erskine will be among those to appear in the revival of the older Marshall comedy.

DE KOVEN'S THEATRE SITE.

Reginald De Koven, who, as announced in THE MIRROR recently, purposes to erect a new theatre in this city, to be a permanent home for comic opera, has acquired the site and expects to have the building completed by Oct. 1 of next year. The ground that Mr. De Koven purchased on Thursday adjoins the Belasco Theatre on Forty-second Street near Seventh Avenue, where the main entrance will be. As only twenty-six feet of the property is on Forty-second Street the larger part of the building will stand on Forty-third Street. The new playhouse is to be called the Lyric, and will seat 1,500 people. The architect is V. Hugo Koehler. Work will, it is said, commence within two months. Apropos of this announcement it was revealed during the week that the Messrs. Shubert have sold the location upon which they were to have built a theatre on Thirty-ninth Street. The Shuberts, however, still state that they will erect a playhouse in this city before next season, but make no more definite assertion. Another matter relative to the present new theatre boom was the formal filing of plans for the Harlem Auditorium last week.

GOSSIP.

The first of a series of Sunday night concerts to be given at the Academy of Music was held on Sunday evening.

Lisle Leigh, who is studying music in this city, announces that she intends going upon the grand opera stage and is already considering an engagement in that field. Miss Leigh has made arrangements to become the soprano soloist of the Church of the Holy Sepulchre.

Mr. and Mrs. Willard Newell have gone to London and Paris on a business and pleasure trip. Mr. Newell has not yet decided when he will return.

The regular six months' graduating course of the Stanhope-Wheatcroft Dramatic School began Oct. 15, though pupils are still enrolling. The number of students already enrolled gives assurance of a most successful year. Mrs. Wheatcroft, the director, will as usual do considerable teaching herself, and will be assisted by a staff of experienced instructors.

Victor Herbert has brought suit for $50,000 damages against *The Musical Courier* for alleged libel in a criticism. The case will be tried before Justice Truax, of the Supreme Court, on Oct. 17, and a number of prominent musicians have been subpœnaed as witnesses.

Joseph Herbert has written a burlesque of Iris, to be produced in conjunction with Tommy Rot at Mrs. Osborn's Playhouse. The date now fixed for the opening is Oct. 20. Mrs. Osborn has announced that seats for her theatre will be obtainable at hotels at the regular box-office prices.

Colonel W. F. Cody (Buffalo Bill) is reported to be in bad health and will rest until it is time for him to accompany his Wild West Show to England, where it is to open after the Christmas holidays. Colonel Cody believes that by pursuing this course he will be able to carry out his present intention of taking the trip abroad.

Charles D. Connolly, for some time a member of the editorial staff of the Philadelphia *North American*, has resigned his position there to assume the business-management of J. J. Lodge's production of The Great Ruby. Mr. Connolly has had a wide experience in newspaper and theatrical work and also an extensive acquaintance throughout the country with newspaper men. He will travel ahead of his attraction.

David Procter, who has recently finished the Summer course at the Stanhope-Wheatcroft Dramatic School, has been engaged for Mary Mannering's company.

Sweeney and Alvido's Minstrels closed at Petaluma, Cal., recently. The members of the company proceeded to San Francisco.

At a meeting of several lithographing companies in Pittsburg on Oct. 7 the following concerns were represented: The Erie Lithographing Company, the Donaldson, *Enquirer*, and Russell-Morgan companies, of Cincinnati; Miner, Federal, Sear, and J. Ottman companies, of New York; Riverside, Grove, and American companies, of Milwaukee; the Calvert, of Detroit; the W. J. Morgan, of Cleveland; the Goes, of Chicago, and the *Courier*, of Buffalo. The object of the meeting was to further a consolidation of the various firms' interests.

C. Stuart Johnson, who underwent an operation for appendicitis four weeks ago in the New York Hospital, is recovering rapidly and expects to be able to resume work shortly.

Richard Waldman opened his tour in Shakespearean plays on Oct. 6.

Olga Nethersole has commenced a provincial tour of England in Sapho.

ENGAGEMENTS.

Alice Knowlton Ransom, with *Florodora* (Eastern).

Carter B. Edwards, as advance agent for Hubert Labadie's Faust.

Hugo Toland and Ina Brooks, with Blanche Walsh.

Margaret Walker, for The Silver Slipper.

Charles P. Clary, to play Galvez in Charles Astor Parker's production of Barbara Frietchie.

Bennie Carroll, with Mrs. Leslie Carter.

Hubert Earl Spann, for The Burgomaster.

Raymond S. Chase, to originate the role of Adoniram Judd in Jerome, a Poor Man.

Barry Johnston, Jerome Harrington, and Robert Lowe, for The Daughter of Hamilcar.

George Herbert, for Tommy Rot.

George C. Fell, to take the place of Richard Lambert in advance of A Hot Scotch Major.

Richard Sherman, to play the comedy role in The Belle of Richmond.

Gwen MacIntyre, to play the Maid in The Moth and the Flame.

Alexander Vincent, to play Joe Harris in New York Day by Day.

X
SHE LOST HER HUSBAND! (X SHOWS WHERE HE IS)
AN IRISH [illegible] GIRL
SHE REPRESENTS AMERICA
HEY YOU! GIT A MOVE ON
WELL! WELL! WELL!!
A CONTINUOUS PERFORMANCE (IMITATION WITHOUT [illegible])
AT THE ENTRANCE
J. R. CROSSLEY
COAL [illegible] WAS THERE
PLENTY OF THESE

SOME IMPRESSIONS OF THE WOMAN'S EXHIBITION.

IN OTHER CITIES.

SAN FRANCISCO.

The most important event of the past week was the opening production of the new stock co. at the Alcazar Theatre Sept. 29 in The Ambassador. Society turned out en masse and the performance was further graced by the presence of General Nelson A. Miles, Mrs. Miles, and the entire suite, who occupied two large upper stage boxes that were lavishly decorated in honor of the occasion. The performance was a complete success. The new members, George A. [illegible], [illegible], and William Lamp, at once became favorites. Stage settings were picturesque; the production under direction of Charles Francis Bryant was complete in every detail. Houses were packed all the week. The Pride of Jennico 6-12. The Manoeuvres of Jane 13-20.

Wilfred Clarke gave a very interesting performance of A Widow Hunt at the Grand 29-4. He made a great deal out of Major Wellington de Boots, and compared favorably the famous impersonation of that rare old comedian, John E. Owens. He had very efficient support from Hardie Kirkland, Henschel Mayall, Lillian Albertson, Karra Kenwyn, and Blanche Stoddard. The audiences were small, not nearly equal to what the play deserved. The production was elaborately staged and costumed. The Rivals 6-12, with Mr. Clarke as Bob Acres. Marie Wainwright 13-20.

To-night 5 will be the closing of the remarkable run of Hurly Burly and Zaza at Fischer's. Houses have been jammed all the week, with Saturday and Sunday matinees thrown in. To-morrow night 6 two more of the Weber and Fields' burlesques will be seen for the first time here—viz., Whirl-I-Gig and The Other Way. Leading parts will be taken by Kolb, Dill, Bernard, Winfield Blake, Maude Amber, Ollie Evans, Flossie Hope, Gertie Emerson, Charlotte Viditt, and Reginald Travers. Harry James has charge of the enlarged orchestra and George Lask is stage-manager.

The Police Inspector has drawn good audiences to the Central 29-4. Where is Cobb 6-12. Under Sealed Orders 13-20, with Eugenie Thais Lawton for the first time at this theatre.

The tenth week of grand opera at the Tivoli continues to prove that this style of amusement has become a fixture here for every Fall season. The two offerings last week were most commendable, and drew the large audiences they deserved. Norma alternated with the double bill, Cavalleria and I'Pagliacci. This latter programme was finely cast, excellently staged and beautifully sung throughout. Giuseppi Agostini, as Turridu, sang brilliantly. Carmen and Don Pasquale will be the bill 6-12. Andre Chenier 13-20.

After a great deal of controversy between Ellinghouse and Oppenheimer managers of the California, and Harry Corson Clarke on one side and Goodhue and Kellogg (Clarke's manager) on the other side, in which it seemed that Hello, Bill would not be produced to-night, 5, matters were finally adjusted and the play was produced to a packed and highly pleased audience. Innumerable complications comprise the theme, and, of course, Clarke, as William Fuller, was in every complication, and this gave him a chance for his peculiar abilities. In many instances he reminded one of Roland Reed. The co. was capable. Leon Herrmann 12-20.

J. H. Stoddart in Bonnie Briar Bush closed his two weeks' engagement 4. The attendance was not equal to the offering. The production was all that could be desired, but the motive of the play was apparently unattractive. Marguerite Sylvia in The Strollers 6-12.

The automobile and bicycle races at Ingleside Track 6 drew about six thousand people.

Melville Marx, of Gottlob, Marx and Co., managers of the Columbia, returned last week from a year's trip to Europe, Egypt, etc.

FRED GILMORE.

DETROIT.

De Wolf Hopper and his co. exploited their latest, Mr. Pickwick, at the Detroit Opera House Sept. 29-4. The event was quite a noteworthy one for theatregoers in general, in that it marked the first visit of this favorite comedian (with a single exception) for four years and also presented him in a new character. The play was especially welcome to all lovers of Dickens' works, as it views some of his best-known characters. The dramatization, the joint effort of Charles Klein, Manuel Klein, and Grant Stewart, is a worthy one and reflects great credit on the gentlemen named. It was a large and demonstrative audience that greeted Mr. Hopper the opening night, and that he still retains the favor with which Detroiters have always regarded him was evinced many times during the evening. Mr. Pickwick cannot be classed as one of the hilariously funny types of plays, being more of the kind that amuses by its lasting qualities, and though classed as a comic opera goes far above the usual bearing this title, having sufficient merit as regards material as well as scenery to make it a lasting success. Mr. Hopper's particular style of entertainment is always exhilarating, and as Mr. Pickwick he was delightful, giving a portrayal of that famous Dickens character. The Sam Weller of Digby Bell was excellent, and he is the typical figure of the story. Tony Weller was excellently handled by Henry Norman. Mr. Stewart essays the role of Jingle, Louis Payne, Winkle; George Chapman, Snodgrass, and Augustus Collette, Tupman. Laura Joyce Bell was a very amusing character as Mrs. Bardell. Marguerite Clark made a dainty and winsome Polly. Grace Fisher, Miss Warde; George Holland, Colonel Bulder, and Philip Conner, Dr. Slammer. Guy H. Bartlette was very funny as the fat boy. Mary Davis, as the manageress of the seminary, was very successful, and the three nieces were taken by Alice Maud Poole (a Detroiter), Marion Lee, and Ruth Halbert. The costuming is unique, quite in keeping with the period of the play, and the scenery attractive.

The Whitney Opera co., with their new military opera, When Johnny Comes Marching Home, is the offering at Detroit Opera House 6-11. It is unique, representing, as it does, the events of the days of the war with the North and South, and is so thoroughly good a production that a great success for it is predicted. Stange and Edwards are to be congratulated on the results. The initial performance was a very successful one, viewing it from all sides, and it is rare that a new venture was received with such evident signs of approval as in the present instance. The play is a most interesting one from a historical viewpoint, and its scenic arrangements beautiful in the superlative degree. The costuming, too, is quite a feature. The play moves with dash and spirit, more especially noticeable in the beginning, and abounds in warlike situations. The principals were repeatedly singled out for applause, that they well merited. Mr. Edwards has fairly eclipsed himself in the clever composition of the musical numbers and orchestral arrangements. The orchestra the opening night was directed by William McQuinn. The airs are all catchy and patriotic, the more noticeable being "Katy," "Good Night, South, Good Night, Yankee," "My Own United States," "Ariella," "Little More Than Children," "Fairyland," and "My Honeysuckle Girl." W. G. Stewart is very capable in the role of Colonel John Graham. Lucille Saunders, as Mrs. Pemberton, is an important figure in the cast and has a splendid contralto. Maud Lambert presents a charming figure as Cordelia Allen. Betti Kennedy, as Kate Pemberton, is the chief soprano, and is very efficient. All three ladies were the recipients of many calls and the chorus extremely well drilled and unusually large. The performance, for a first night, was remarkable for its smoothness. In addition to those previously named the following ladies and gentlemen assist in the production: Thelma Fair as Amelia Graham, Bertha Darrell as Susan Graham, Julia Gifford as Robert Pemberton, Albert McGurlin as Felix Graham, Homer Lind as General William Allen, George Backus as Jonathan Phoenix, Maurice Darcey as Major Geoffrey Martin, W. H. Thompson as Major William Walker, Will H. Bray as Uncle Tom. A double bill is scheduled for coming week, E. H. Sothern in If I Were King for first half and Otis Skinner in Lazarre the last three evenings.

Ward and Vokes closed an engagement at the Lyceum Theatre 4, with their revised edition of The Head Waiters. These two clever comedians certainly offer a style of attraction that the theatregoing public want and their visit here was a huge success. Composed mainly of catchy musical numbers, interpreted by clever actors and actresses, a good looking and well trained chorus, a contingent of young men who know how to sing, and a generous sprinkling of good specialties by competent people, it could hardly help but be a success. The two chiefs have not changed their original Percy and Harold comedy, only broadened and enlarged upon it, and their antics are still as unique and droll as ever. Lucy Daly was resplendent with gorgeous costumes, new dances and songs. Others who contributed largely to the success of the piece were Johnny Whalen, Joe Kelley, May Murray, Allen Curtis, Tony Williams, Harry Emird, and the Tuxedo Ladies' Band. Margaret Daly Vokes still retains her seriousness of mien. Much credit is also due to Hugo Marks, the musical director.

The Evil Eye is on view current week, and bears unmistakable evidence of revision along the lines, nothing remaining of the play as previously seen excepting the title. The spectacle apparently meets the requirements of certain classes of theatregoers and was received at this house with favor. The Brothers Kennard, as Nid and Nod, are very clever in the tumbling line. Richard T. Brown amused with stories and songs. The Troubadour Four and the Horse Marines Band were also favorites. The English dancers, comprising the Pianey troupe, are good looking young women and graceful dancers. Zaza will be next at this house, with Eugenia Blair in title part.

For Love and Honor had its first presentation in this city at the Whitney Theatre Sept. 28-4, and played to audiences that taxed the capacity of the house.

Though crude in construction it has the right kind of material in it to appeal to one's emotions and contains many thrilling situations, an explosion by dynamite, etc., all of which were received with great enthusiasm. It seemed at once to strike the people's fancy and was voted one of the most successful dramas that has come our way this season. The co. includes A. H. Clements, James A. Hounahan, R. Guy Spangler, W. H. Healey, J. W. Hartman, Gustave Wallace, Eugene Rowley, May E. Canard, Lillian Amos Keenan, Edith Ward. A Desperate Chance 6-11 is but a review of the notorious Biddle Brothers' escape from the Pittsburg jail, with some changes to make it adaptable for the stage. The author is Theodore Kremer, and he has built a play on a subject that is bound to find many friends from patrons of our cheaper houses. Orlyn Kyle makes known the part of Ed Biddle, Bigelow Cooper is Jack Biddle, Eulalie Bennett, the prison warden's wife. The play is well staged and the co. above the average melodrama interpreters. Numbered in the co. are Edwin Dudley, Sol Solomon, Robert McClung, T. M. Long, C. J. Bull, Charles Wright, D. J. Rice, Frank Churchill, Al. Jacoby, Frank Burnham, Leota Sinclair, Anna Wilks, and Mrs. Nell Kyrell. Her Marriage Vow next booking.

A. FRANCIS.

KANSAS CITY.

The annual Fall festivities began Sept. 29, when the Retail Merchants' Exposition and County Fair opened on the Parade, Fifteenth and Paseo. However, a week of almost continued rain greatly marred the exhibition, and not until the second week was anything like success attained. It is estimated that one hundred thousand visitors came to town 5-11 to witness the great Priests of Pallas electrical parade and attend the two balls in Convention Hall. There were good bills at all six of the theatres, and all of them played to capacity at nearly every performance.

The Storks alighted at the Willis Wood Theatre for the week and made a hit, playing to enormous crowds. Richard Carle and many of the co. are old favorites here, and their reception was a most cordial one. Mr. Carle as the Bungloo and Gilbert Gregory as Slimguff are a clever team of fun makers. May de Sousa made a charming Helen, and her several songs, especially "Flirty Little Girty," won several encores. Harriet Standon is a beauty and possesses a good voice. Her "Tootsie Wootsie" duet with Mr. Carle was the hit of the evening. Frank Rushworth, as Henrico, had several good songs, as did also William Wolff as the sorcerer. William Rock was most amusing as Pinslewitz, and Josie Intropodi and Ethel Johnson were able assistants in the comedy element. The chorus was unusually large, pretty and good singers, and with many beautiful costumes and artistic stage settings formed a valuable part of the production. The Wizard of Oz 12-28. The Bostonians 19-25.

Chauncey Olcott in his new play, Old Limerick Town, packed the Grand 5-11 at every performance, many being turned away. Mr. Olcott's annual appearance at the Grand is an event much looked forward to by the gentler sex, and at every performance the feminine portion of the audience was much in plurality. The play is much the same as its predecessors, but the people want Olcott and his songs, and in reality the play is of secondary consideration. Of the new songs, "The Voice of the Violet" made a decided hit, but for that matter he was compelled to repeat each of the four selections several times, and it would be difficult to pick the favorite. The supporting co. was thoroughly capable. Miriam Nesbit, as Noreen Burke, appeared to excellent advantage, making a lovable sweetheart. Bertram Godfrey as Captain Boswell, Emile La Croix as Count de Chalveres, and Alice Taylor as Kate Darcy, were all excellent in their parts. Edwin B. Tilton, Harry Mestayer, Edmund Hogan, and Elizabeth Washburne also deserve mention. A pleasing feature was the elegant costuming and beautiful stage settings. Up York State 12-18. McFadden's Row of Flats 19-25.

A double bill at the Auditorium 5-11 by the Woodward Stock co. furnished ample entertainment for the Carnival crowds. The Lightweight, a clever little sketch by Sedley Brown, stage director for the stock co., was put on as a curtain-raiser, and was well received. Jane, one of the delightful old comedies, was well presented, and scored a decided hit. Willard Blackmore appeared to excellent advantage as Charley Shackleton, and is rapidly making himself a favorite. H. Guy Woodward was very much in evidence as Mr. Kershaw and Joseph Totten was well cast as William Tipson. Gertrude Berkeley again came to the front with an excellent characterization as Mrs. Chadwick. Leslie Bingham in the title-role was warmly received. Others in the cast were George Berkeley, W. H. Farrell, Carrie C. Clark Ward, and Gauntier Pottery, all of whom did well. Beginning 12 Melbourne MacDowell and Florence Stone will open a five weeks' engagement, presenting the Sardou plays, supported by the stock co. La Tosca will be the opening bill.

On the Suwanee River played a profitable week at the Gillis 5-11. The play has been seen here a number of times, but is still a great favorite. The co. was headed by Stella Mayhew and proved very capable. Miss Mayhew still plays the part of old Aunt Lindy, and her songs were well received as usual. The old miser, Caleb Croc, as played by Lew A. Warner, is a piece of acting deserving of much praise. Allen Bailey, Harrison Stedman, Lawrence Atkinson, Fred Truesdell, Katherine Miller, and Marie Haynes all handled their respective roles very creditably. The Convict's Daughter 12-18. The Night Before Christmas 19-25.

A repertoire co., under the direction of Dick Ferris, opened the Century 5, presenting Reaping the Whirlwind for the week. The play is a melodrama of the most strenuous type and abounds in thrilling and blood curdling scenes. The co. was large and fairly capable. Thaddeus Gray did some spirited work as Lucian De Polonaise, John D'Ormond did well as the Prussian spy, and Hugh MacKaye was acceptable as Max von Loon. Others who deserve mention are Nellie Mannington, Agnes Fuller, and Arthur Blackaller. Vaudeville between the acts was a popular feature. The play was well staged.

The Academy of Music has been thoroughly overhauled and remodeled during the Summer, and presented a very pleasing appearance 6 when it was formally opened for the season with a musical recital by Mr. and Mrs. Edward Kreiser. A good audience was in attendance and were loud in their praise of the evening's entertainment. Mr. Kreiser rendered several pleasing numbers on the piano, and Mrs. Kreiser, who is a soprano of considerable local reputation, was more than well received in her several selections. Almann Barrett will have the management of the hall.

The trouble at the Auditorium is assuming a more serious turn that at first expected. The five members of the stock co. who were discharged claim that Manager Woodward gave them no official notice of their release, simply asking them to resign and placing the date two weeks ahead on 4. According to their contracts they must have a written notice two weeks in advance, and this they argue was never served. Although not allowed on the stage, they are reporting at the theatre every day, and are holding up their end of the contract in every way. They intend carrying the case to the law unless Mr. Woodward accedes to their demands.

Frank L. Perley was in the city last week to witness a performance of Corianton in view of taking it to New York for a metropolitan production at once. He was not wholly pleased with the play, however, and is undecided as to its future. The co. is still here awaiting developments.

D. KEEDY CAMPBELL.

PITTSBURG.

Hunting for Hawkins opened with a crowded house at the Empire 6-11 and good audiences prevailed during the balance of the week. It is a three-act musical comedy with witty lines and a number of excellent specialties that were well received. Alf. Grant as Owen Touchem had a very grotesque make-up that with his comical facial expressions were a source of much merriment. His monologue was very laughable, and quite original. William Friend played Mathew Hawkins with vim. The balance of the co. were satisfactory. W. H. Maxwell and Daisy Dudley gave an operatic sketch that enabled them to display their excellent voices. John and Bertha Gleason did some skillful dancing, and Ned Newell and Minnie Niblo proved themselves to be accomplished musicians in their original musical act. The house's scenery was used. A Little Outcast 13-18.

Mistress Nell was meritoriously presented by the stock co. at the Grand 6-11, opening to good business that increased as the week progressed. The scenery and costumes were pretty, and the usual careful attention was noticeable in all the essential details of the production. Eva Taylor in the title-role made a strong impression. She made a winsome and amorous Nell than won the hearts of the audiences at the start. William Ingersoll played the role of King Charles II easily. James Cooper again came to the front by his splendid characterization of Strings. Wilton Taylor as the landlord of the Blue Boar Inn, and Charles Abbe as Swallow, acted their small parts with excellence. Minna Phillips as Louise, Duchess of Portsmouth, displayed the necessary cunning and deception. Robert Elliott as the Duke of Buckingham, Mace Greenleaf as Jack Hart, and the balance of the cast was in capable hands. Charley's Aunt 13-18.

The Bandit King, revived and prettily mounted, drew crowded houses at the Bijou 6-11, and its reception was one of enthusiasm and stamped approval. John J. Farrell as Joe Howard and several aliases dominated the stage and had no difficulty in filling the requirements of the part. Jack Webster made a good villain of Daniel Shapleigh. Homer Mullaney as the blustering and cowardly Kansas Jake was capital, and together with Tony West as Adolphus Brosy Gush supplied many comical situations. Marie Peters as Kolemah was forceful. The rest of the cast was mediocre. A strong feature of the play is the work of the two trained horses; also the realistic scene, showing these superb horses with revolving scenery in the background. Joseph Hart and Carrie De Mar in Foxy Grandpa 13-18.

William H. Crane in David Harum at the Alvin 6-11, followed by the Empire Theatre co. in The Wilderness 13-18.

Damrosch and his orchestra opened his engagement at the Pittsburg Exposition 6 and was given a cordial reception by the large audience.

Duss and his band will give three concerts at the Duquesne Garden 17, 18.

Marion Ballou, the popular ingenue of the Grand Opera House Stock co., who has, until this season, for the past four years been one of Manager Davis' most valued players, has been re-engaged for this season, opening in The Great Ruby. Miss Ballou's host of admirers in Pittsburg are preparing a rousing reception for her. Anna Buckley, the clever little artist who filled Miss Ballou's place the early part of the season, has an important engagement with a prominent road co.

Henrietta Crosman favored Manager Davis with her personal copy of the manuscript of Mistress Nell for the production of her play by the stock co. last week.

ALBERT S. L. HEWES.

BUFFALO.

Quincy Adams Sawyer proved to be one of the best bucolic plays ever seen here and pleased large audiences at the Teck 6-11. The play follows the popular book faithfully and all the quaint New England characters are pleasingly portrayed by an excellent co. headed by Charles Dickson in the title-role, who does full justice to all the requirements of the character. Helaine Hadley as the blind heroine played the trying role very well. Lillian Dix was excellent in the character of an old woman, as was Charles Dow Clark as the inevitable country bumpkin. Sadie Connolly created much laughter in the role of Mrs. Crowley. Louis Hendricks was a capable villain. E. H. Stevens was clever as Abner Stiles. The scenery and stage settings were picturesque.

James K. Hackett played his annual engagement at the Star 6-11 and, as usual, very large and fashionable audiences ruled. Mr. Hackett is a great favorite here, both socially and as an artist, and that, added to his fine production of The Crisis, made standing room a premium at every performance. The role of Stephen Brice differs considerably from anything Mr. Hackett has given us before and he showed his versatility by giving an excellent performance. The co. surrounding Mr. Hackett is uniformly good. Charlotte Walker as Virginia Carvel made a very pretty picture and acted in a winsome manner. Next to the star the best work was done by Joseph Brennan as Judge Whipple. George Le Soir as Eliphalet Hopper, Thomas A. Hall as Colonel Carvel, and Brigham Royce as Clarence Colfax were well cast. The picturesque scenery and quaint costumes lent additional charm to the pretty story, and all in all The Crisis proved to be one of the best performances seen here in many a day. When Johnnie Comes Marching Home 13-18.

Howard Hall in The Man Who Dared gave the lovers of melodrama all the thrills they could possibly desire at the Lyceum 6-11. The large audiences held their breath from start to finish of the play, and applauded the star vociferously during his many escapades. The supporting co. is made up of excellent people, particular mention being due Nina Morris in the highly emotional role of Countess Rita. Lorena Atwood as Countess Martineau was also good. Others in the co. who added to the strength of the performance were Henry Lewis, Mrs. Julia Dixon, William H. Vedder, and Paul Gerandeaux. Nellie McHenry in M'liss 13-18.

Edward C. White's new star, Willis Granger, made his bow at the Academy 6 before a packed house in the English melodrama Gypsy Jack. Mr. Granger in his many disguises caught the house completely and was repeatedly encored. Considerable amusement was created by Joe Banks and he received an ovation for his clever singing. The balance of the cast were adequate. New York Day by Day 13-18.

The Teck Theatre will be closed next week, during which time the scenic artists of the Castle Square Opera co. will be busy arranging the settings for the first performance in English in this country of Puccini's Tosca, to be given at this theatre during the Castle Square co.'s engagement.

Duss and his band opened 6-11 at Convention Hall to fairly good houses, but not as large as this excellent organization deserved. It proved to be one of the finest bands ever heard here and was praised unanimously by the musical critics. Charlotte George, contralto soloist, became a great favorite during the engagement. As an additional attraction William Cyril gave several selections on the magnificent Pan-American organ at every concert.

Gabrilowitsch, the Russian pianist, will be soloist for the popular concert at Convention Hall 12.

JOSEPH O'CONNOR.

NEW ORLEANS.

Amelia Bingham made her first appearance as a star before this community 5 in A Modern Magdalen. A co. of exceptional ability supports Miss Bingham, and the result was naturally an excellent performance. As Katinka, Miss Bingham displayed her charming personality to advantage, wore two stunning gowns and demonstrated a marked dramatic ability in both her emotional and light comedy scenes. Henry E. Dixey as Jenkins gave a good character portrayal and was at all times in touch with his audience. As Drinker, Wilton Lackaye was given an opportunity only in the last act, and where in a burst of emotion he speaks of his love for Katinka his efforts were vigorous and realistic and deserving of commendation. Ferdinand Gottschalk made the most of the part of John Strong and assumed the demeanor of a reformer cleverly. Mrs. Madge Carr Cooke played the stepmother with satisfaction, and Hobart Bosworth as the young student was efficient. The play was beautifully staged and would have drawn better audiences but for the street car strike, now in its second week, that has affected all lines of business. The Liberty Belles 12-18.

At the Grand Opera House the Ralph Stuart co. has gone out of its chosen path, the high-class drama, and devoted itself to melodrama, that the rank and file of the patrons of this house call for. So it is seen that from The Senator to Tennessee's Pardner there is quite a transition. The latter play was put on 5-11 and drew well. Georgia Welles made her first appearance as Tennessee Kent, and her work was charming throughout. Ralph Stuart as Caleb Swan made, as usual, a distinct hit, and the few opportunities allowed Lansing Rowan were made the most of. Mr. Sheridan was clever as Gewilliker Hay, and Thomas J. Keough created much merriment. Lorimer Johnstone's Asa Gray caused favorable comment, and the minor roles were well played. The Silver King 12-18.

At the Audubon the Baldwin-Melville Stock co. put on The Young Wife 5-11 and all the leading people of the co. achieved more or less distinction. Lester Lonergan as Clarence Douglas was not given much of an opportunity to display his ability, and Amelia Gardner as Ethel Douglas gave to the role much conscientious endeavor and was particularly effective in the scene where she meets the villain, and in the latter role De Witt Clinton gave a realistic picture of a contemptible character. The comedy work of A. Bert Wiesner was up to his standard, and Misses Ellsmere and Varney, in their respective parts, were very satisfactory. Una Clayton ably assisted in the comedy work, and Giunio Socola presented two minor parts creditably. Man's Enemy 12-18.

Melodrama held the boards at the Crescent Theatre 5-11, when Human Hearts was presented by E. P. Sullivan and a fair co. A Hot Old Time 12-18.

Carrie Bridewell, the talented mezzo of the Grau Opera co., has been visiting New Orleans. She spent several days at the Myles Salt Mines, near Jos. Jefferson's Island, and is reported to have excelled Sarah Bernhardt in her marksmanship, bagging many birds, as well as killing an alligator.

All misunderstanding between Mrs. George S. McKnight and Thomas J. Keough as to the production of Baron Rudolph has been amicably arranged, and Mr. Keough will star next season in the title-role of that play.

J. MARSHALL QUINTERO.

SEATTLE.

Seattle's partiality toward musical comedy was again demonstrated in the attendance of the performances of the Marguerita Sylva Comic Opera co. in The Strollers seen at the Grand Opera House Sept. 28-30. This offering was even more popular than others of the same kind have been. Marguerita Sylva, as Bertha, was well praised by press and public alike. George C. Boniface, Jr., as August and John D. Gilbert as Kamfer played these parts in a manner all their own. Not less in merit was the work of D. L. Don as Prince Adolar de Bomsky. His eccentric dancing specialty took better than anything of the kind seen here before. Lou Middleton as Mimi and Dorothy Hunting as Anna were vocally pleasing. The chorus, particularly the "show girls," was well costumed and well drilled. Three packed houses witnessed the performance. James Neill and the Neill co. paid us a shorter visit than is their wont, but their repertoire and acting was more than usually excellent, and large audiences showed evident appreciation of their efforts 1-4. The Starbucks, the opening bill, proved a dramatic novelty that gave the members of the co. exceptional opportunity for character acting. Particularly good was the work of James Neill as Jaspers Starbuck, Frank McVicars as Lige Peters, George Bloomquest as Mose Blake, J. C. Fenton as Kitchin, John W. Burton as Las Spencer, and Edythe Chapman as Margaret Starbuck. The Red Knight, a comparatively new and decidedly clever play; The Bachelor's Romance, ever popular by the Neill co., and Under the Red Robe were each given one performance. The stage settings and management were up to the usual Neill standard of excellence. King Dodo 5-8. Sousa's Band 9. The Liberty Belles 10-12. The County Fair 13, 14. Royal Italian Band 15, 16. The Penitent 17, 18. Florodora 19-22.

Packed to the doors was the Seattle for the opening performance of Lost in New York, and business continued good 28-1. The play won much favor from the large audiences, and its melodramatic climaxes awoke the conventional applause. Nettie DeCoursey won first honors, and both her acting and her several songs were well rewarded. The co. gave capable support, Petite Baby Brown being deservedly featured. Manager Howe announces the Belasco-George Juvenile Specialty co. 5-8. Barbara Frietchie 12-18.

Elsa Ryan in Nevada enjoyed a week of large business 28-4 at the Third Avenue, the usual packed house was present for the opening. The star was excellent in the role of Dolly Gray, and was a typical border maiden. Frank Mayne, as Jack Marshall, did capable work. After the star, however, the best portrayal was that of J. Duke Jaxone as Pietro Pozzo, a "greaser." Will Edwards, Barry Maxwell, Carrie Neilson, and Estelle Wordette gave capable support. The Convict's Daughter 5-11. Finnigan's Ball 12-18.

Carlyle Moore, late of the Alcazar Stock co., of San Francisco, joined the Neill co. here, and will play prominent parts. He will also manage the stage.

We are at present in the midst of a run of musical comedies at the Grand Opera House. Last Sunday it was The Strollers, to-night King Dodo, next Sunday it will be The Liberty Belles and the week following Florodora.

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COLUMBUS.

The new farce, Would You for Five Millions, was presented at the Southern 3, 4, to fair business, and had it not been for the clever players it is doubtful whether it would have successfully maintained the presence and interest of those present until the final curtain. George Parsons, by his peculiar style of work, attained some degree of success, but failed to shine with the luster usually attributed to a star. Isabelle Urquhart and Maud White gave capital portrayals of Lady Beckett and Miss Ellsworth respectively. During the performance a dance was introduced by two young ladies that was a triumph of color. The scenery was picturesque and pleasing. Elsie De Wolfe appeared in The Way of the World 6 to a house that was almost depopulated. She made a very favorable impression as Mrs. Croyden and was given admirable assistance by John Mason, as Mr. Croyden. Grace Heyer was pleasing as Mrs. Lake, and the remaining roles were well taken. De Wolf Hopper, with the aid of a most capable co., made the largest kind of a hit 7, 8, in the musical play, Mr. Pickwick, to business that taxed the capacity of the house. The authors of this work deserve much credit for giving the public something that is really an innovation in the line of musical comedy. In transferring the delightful characters of Dickens from the book to the stage, the librettist has achieved a notable success and their fidelity to one's conception as formed from reading the novel is striking. Mr. Hopper scored an unqualified personal success as Pickwick and brought out with remarkable accuracy his many oddities of character as enumerated by the great novelist. Digby Bell enacted the part of Sam Weller with much credit to himself, and Henry Norman made a prime Tony Weller. Louise Gunning scored a hit second only to that of the star. Marguerite Clark sang and danced her way into the hearts of auditors and the chorus was excellent. The weakest feature of the offering was the music, that as a whole was rather ordinary, and at no time revealed anything particularly original in theme or treatment. The costumes and scenery were handsome.

Mr. O'Reilly was not spoken of so highly, subsequent to the initial performance at the Grand. Joseph Sparks and his co-workers perpetrated the comedy upon a limited number of persons at this house 3-4, but they will be forgiven if upon some future occasion they will return to Columbus with a vehicle to some extent worthy of presentation. Robert Mantell opened a week's engagement at this house 6 to fair business in The Dagger and the Cross. His delineation of Renbillac was dignified and scholarly. As Francesca Marie Booth Russell did meritorious work and deserves special mention. The rest of the co. met requirements and the play was well staged.

W. W. PROSSER.

ST. PAUL.

George Ade's musical satire, The Sultan of Sulu, had its first St. Paul presentation by Manager Henry W. Savage's large and very capable co. at the Metropolitan Opera House 5-8. The scenery was gorgeous and effective, the costumes handsome and attractive, the music pretentious and catchy, the satire keen and the comedy entertaining. The first performance was thoroughly enjoyed by a large audience. Frank Moulan as Ki Ram was very funny. Maude Lillian Berri was a handsome, vivacious and attractive Henrietta Budd. Blanch Chapman as Pamela J. Jackson was delightfully precise and convincing. Gertrude Quinlan was a charming Chiquita. Templar Saxe's good voice was heard with fine effect in the role of Lieutenant William Hardy. Robert Lett as Colonel Jefferson Budd was commendable. Fred Frear did excellent work as Hadji Tantung. Charles Gibbyn was an energetic Wakeful M. Jones. Very creditable work was offered by Bertie Dale as Galula, Frank Belanger, J. S. Myers, and Basil Hillsbaugh. The large and well-trained chorus well deserve favorable mention. Kelcey and Shannon in Sherlock Holmes 9-11. Lewis Morrison's Faust 12-15. Amelia Bingham's co. in A Modern Magdalen 16-18. Gertrude Coghlan 19-22.

All on Account of Eliza was the offering at the Grand Opera House 5-11 and S. R. O. prevailed on the opening night. The co. includes a number of capable people. Stella M. Kenny as Elizabeth Carter was pretty and clever. Edward See in the role of Franz Hochstuhl, president of the school board, shared honors with Miss Kenny. His humorous and clever German dialect was decidedly good. J. Charles Hayden offered a pleasing bit of character work in the part of Walter Hochstuhl. Sarah Ward contributed a clever interpretation to the role of Delia Coventry. Very creditable work was offered by Willis Baker, James Bevins, William Henderson, Harry Fiskle, Alice Huntington, Kate Milburn, Margaret L. Lee, Dolly Bardell, Pauline Rene, and Jessie Fiskle in their respective roles. Across the Pacific 12-18.

Sousa's Band gave two performances at the Auditorium 1 to large and appreciative audiences. Estelle Liebling, soprano soloist, and Grace Jenkins, violin soloist, rendered acceptable numbers; also E. Keneche, cornet soloist, and Arthur Pryor, trombone soloist.

Emily Le Febvre left St. Paul 1, at the head of her own organization, for a tour of the West and Southwest. She will present Esmeralda, Camille, and East Lynne. The co. will be known as the Le Febvre-Carpenter co.

GEORGE H. COLGRAVE.

NEWARK.

Plays of heart interest were on view 6-11, and each found its coterie of admirers. An admirable performance of Arizona resulted in bringing to the Newark large and pleased audiences, who manifested their enjoyment in loud applause and frequent curtain calls. There were weak spots in the cast, but they were compensated for by the general excellence of the performers. J. W. Cope gave a sturdy and vigorous representation of Henry Canby. John T. Burke met the demands of the part of Colonel Bonham. Estrella Bonham, as depicted by Edith Lemmert, was good, but lacked naturalness in some of the stronger emotional parts. Bonita Canby was prettily acted by Agnes Muir. Dustin Farnum's Lieutenant Denton was manly and spirited. Leslie Matthews brought out strongly the repulsive character of Captain Hodgman. The scenic adornments were exceptionally good. Florodora 13-18.

The Empire had circus audiences throughout the week 6-11 with Happy Hooligan as the attraction to almost continuous laughter. Dan Snow maintained his usual excellence in the title-role. Numerous specialties were introduced, the contributors being, among others, the Pan-American Four, Carrie Ezier, Paul Quinn, Frank Otto, and Chris. Whelan. The Smart Set 13-18.

The Limited Mail came in on schedule time 6-11 at the Columbia, and brought with it each day audiences that called for the S. R. O. sign. The scenery added much to the realism of the play. A feature of the play was a lively and capable young woman who as Miss Beatrice took the part of Jim Harland. Good acting was also done by Kelsey Conboy as Charlie Morton. Faye Brown as Nellie Harland, Ida Mae Lawrence as Clara Yiddings, and Mildred Hope as Nancy Harland. The other members of the co. did fairly well. A Mother's Heart 13-18.

Blaney's bill 6-11 was Tennessee's Pardner, and capacity houses were the rule. Max von Mitzel's interpretation of Caleb Swan was forceful and manly, and was as good acting as Mr. von Mitzel has disp-

As his partner, Asa Bice, Taylor Holmes acted up to the part. Maud Edna Hall, in assuming the part of Tennessee Kent, had an opportunity of displaying her versatility, and was a charmingly ingenuous young girl. Ethel Fuller forcefully portrayed the character of Nettie Bice. Tommy Shearer and Ella Bailey Robertson as Mr. and Mrs. Hay shared the honors for the comedy parts. Charles E. Inslee was hardly up to the requirements of the part of the rascally Tom Romaine. Slaves of Gold 13-18.

C. L. NELSON.

JERSEY CITY.

The Heart of Maryland is still strong enough to crowd the Academy of Music for eight performances 6-11, and the play was presented in a careful manner. All the scenes are well worked up, and the entire co. works hard. That they succeed is vouched for by the numerous curtain calls at the end of each act. The co. is composed of excellent material, and they work well together. Alma Kruger, as Maryland, is strong and emotional. Herbert Bostwick is the Colonel Thorpe. He is strong and is a very natural actor. B. J. Murphy was excellent as the general. Frank McDonald was good as Alan and William McLaughlin as the old sexton was excellent. The other parts were well played by Florence Foster, Ama Wynne, Janet Golding, Rowland Hill, William B. Murray, Thomas Lowell, Francis Justice, Robert W. McIntyre, Clarence Hamblin, Harold Fisher, George Marion, Cecil Phelps, W. A. Carroll, R. F. Scott, J. L. De Gez, F. E. Cook, Charles Preston, and Arthur Powell. The Fatal Wedding 13-19. Alphonse and Gaston 20-25.

Sergeant James came to the Bijou Theatre 6-11 to packed houses and scored a success. The scenes and incidents of a soldier's life are arranged so as to hold the interest of the audience for two hours and a half, and the handsome stage settings are a factor. The co. is very strong, even the small parts being in the hands of very capable people. Henry Kolker, as Sergeant James, is effective, and he handles himself in a manly way. Joseph Manning, as the villain, does not have much to do, but he shows careful study. The comedy is left to Harry Gibbs as the mine owner and Carrie Lamont as Bessie, who are clever. Augustus Balfour, as the Italian, was not good in his dialect. One of the best parts in the play was that of Bob Fowler, played in a fine manner by Francis Boss. Alfred Moore as the Colonel, Clarence Heritage as Captain Wood, George A. Fielding as the Lieutenant, John J. Holland as the Blacksmith, Thomas Clayton as the Saddler, Joseph Selman as Harris, and Jane Field as Helen, were good. The Bandit King and The Cattle King 13-18. Reilly and Wood co. 20-25.

The Scottish Clans, one hundred strong, occupied seats at the Bijou Theatre 9 and enjoyed a performance of Sergeant James.

The Jersey City "News" gave the newsboys a theatre party at the Academy of Music 8.

La Petite Adelaide, of the Busy Izzy co., left that co. here 4.

WALTER C. SMITH.

PROVIDENCE.

Annie Russell's engagement at the Providence Opera House 6-11 was a welcome event and The Girl and the Judge played to large and brilliant houses. The play, while interesting at times, was rather unsatisfactory and made one a bit uncomfortable. Miss Russell and dear old Mrs. Gilbert were excellent, as they always are, and the entire co., that included Orrin Johnson, John Glendinning, Mrs. McKee Rankin, and Harriet Otis Dellenbaugh, gave finished performances. Andrew Mack in Tom Moore 13-18.

The Fatal Wedding, one of last season's successes, was the attraction at the Empire 6-11 and played to capacity houses. The play was one of the strongest seen here this season and the houses were very enthusiastic. Madeline Clark as Jessie carried off first honors. Harry Fletcher as Howard Wilson, Beatrice Barbour as Mabel Wilson, Howard Kyle as Rev. Dr. Lansford, and Maude Cleveland as Cora Williams were good in their respective parts. Hanlon's Le Voyage en Suisse 13-18.

The Imperial had My Partner as its attraction 6-11 and the old play drew good houses. Daniel Gilfether and [illegible] shared honors as Joe Saunders and Ned Singleton, respectively, and Ruth [illegible] was a favorite as Mary Brandon. The other parts were played by James A. [illegible], Frank [illegible], and Lillian Douglas. For Her Children's Sake 13-18.

Ole Olson, with Ben Hendricks in the title-role, interested good houses at the Park 6-11. Mr. Hendricks gave a very clever impersonation and his singing and dancing was very good. Kate Andrews, Adelaide Wise, and Mattie Lockette gave able support. The singing of the Swedish Ladies' Quartette was a feature. The Counterfeiters 13-18.

Colonel Felix R. Wendelschaefer has secured an extension of his lease of the Providence Opera House for another five years from July 1, 1903.

A movement is on foot among the music lovers of Providence to have the Boston Symphony Orchestra concerts again this season, as usual.

The Kilties' Band will give two concerts in Infantry Hall 22.

HOWARD C. RIPLEY.

INDIANAPOLIS.

Decorations for the great Horse Show and Fall Festival, that is to take place 13-18, are beginning to appear, and if the weather is only favorable it will, it is expected, be the greatest horse show west of New York. The theatres in consequence are anticipating a good business. We have a "feast of good things" at English's all this week. Would You for Five Millions 6, 7. Princess Chic 8. The Bostonians in Maid Marian 9. De Wolf Hopper in Mr. Pickwick 10, and Stuart Robson 11.

A good deal of interest was manifested in the play at English's 6, 7 because of the fact that it was by William Collier, who has always been a favorite in this city. There was a large audience present, and the applause during the evening amply testified to the enjoyment of those present. Would You for Five Millions is distinctly a Collier play, depending far more on the brilliance of its epigrams and the smartness of its dialogue than on its situations for its appeal. George Parsons, relying for his effect on the quiet air of assurance with which he says smart things, scored. The supporting co. is excellent. Isabel Urquhart's Lady Beckett displayed much cleverness. The leading part is taken by Maud White, who as the Honorable Miss Ellsworth, acted well and wore some stunning gowns. Morgan Coman as Albert Decker has a prominent part that he fills with ability. Charles Handyside as Lord Ellsworth was adequate, though not strikingly good. A feature of the performance was the acting of Georgie Drew Mendum and Bella Bohleman, as Rose and Violet, respectively. The play was well staged, the scenery all new and brilliant, and the costumes appropriate.

Down by the Sea at the Park 6-8. The plot is not particularly new, but the cast as a whole is good. Little Josie Stevens was warmly received. Ed Anderson as the Jew elicited much applause by his monologues, although the dialect he spoke, an uncanny mixture of stage Irish and slang, was surely not of this earth. The scenery as a whole was excellent. A Hidden Crime 9-11.

GEORGE S. APPLEGATE.

MONTREAL.

The Defender opened to good business at the Academy 6. There is not very much plot, but there is plenty of catchy music, bright lines, and pretty dances, and the play is finely staged. Principals and chorus worked hard and as a consequence it went with a great deal of snap and vim. Alexander Clark as Sam Kone, the English variety artist, was very amusing. Clara Lavine as the Queen of the Ring was excellent. Emma Carus sang well. Gordon Tompkins scored as the boatswain. Taken altogether the performance was a most enjoyable one. Mrs. Langtry in Among Those Present 13-18.

The Proctor Stock co. presented The Last Appeal 6-11. The play was well staged and acted. Robert Drouet appeared as Prince Waldemar, a part that he created in the original production, and gave a fine performance. Jessie Bonstelle was an excellent Hollitta, equally at home in the emotional scenes and in the lighter parts. Benjamin Horning as the King and George Robinson as Mr. Arbuckle both did good work. Eva Vincent made the most of Mrs. Arbuckle and Margaret Dills was good as the [illegible]. The rest of the roles were capably filled. A. O. Duncan, the ventriloquist, and the [illegible] filled out an enjoyable programme. Secret Service 13-18.

The Two Sisters drew good audiences at the Francais 6-11. Miss A. Alexander and Isabel Fenton appear as the sisters and both do capable work. Thomas H. Grey scored a distinct hit as the Canadian, Baptiste Leflamme. Margaret Bourke as Jeanne also deserves mention. Joseph J. Dowling gave a good portrayal of the rough miner and John C. Vernon was good as the polished villain. Lost in the Desert 13-18.

Le Sacre au Claire is the bill at the National Francais, with Paul Cazeneuve and Henriette Moret in the leading roles.

The co. at the Nouveautes give La Boule, the Galette offers La Grace de Dieu, and the Palais Royal Hotel du Libre Echange.

W. A. TREMAYNE.

PORTLAND, ORE.

The Strollers, programmed as a musical play, drew capacity houses at the Marquam Grand 2, 3, and deserved them. The opening performance was lengthened unduly by the emphatic demand for musical encores. Marguerita Sylva divided the limelight with George Boniface, Jr., and divided honors with every one on the stage at different times in the evening. Mr. Torrence sang better than he acted. The comedy work could hardly have been in better hands than those of John D. Gilbert and D. L. Don. The play, incidentally, was the first Broadway brand to [illegible] here this season. Robert Fitzsimmons appeared at the Marquam Grand Sept. 29, 30 in The Honest Blacksmith [illegible] Louis James and Frederick Warde in the Tempest 5-8. Neil Burgess in The County Fair 9. Sousa and his band 10. The Penitent 11.

The spirit, dash and thoroughness with which the Neill Stock co. put on The Girl I Left Behind Me 28-4 caught the fancy of the Baker Theatre patrons so strongly that the attendance actually increased instead of diminished as the week wore on. The work of William Bernard in the coward's part was very good, and was a fine foil to the capital acting in the opposite by Charles Wyngate. Miss Countiss in the difficult role of the heroine roused admiration, and the acting of Miss McNeill as Lucy Hawksworth was very effective. The comedy roles were presented with humor by Mr. Russell and Miss Rhoads. The District Attorney is the attraction announced for the current week.

Gorton's Minstrels at Cordray's 28-1 gave a pleasing and surprisingly fresh minstrel and olio performance. The co., though small, is capable, and gives an entertainment that shows a plentiful lack of old jokes and ancient songs. The knockabout comedy called McCarthy's Mishaps proved a good vehicle to exploit the horse play of Ferguson and Mack. Down Mobile 5-11.

Manager Cordray will open his new Opera House at Albany, Ore., 6 with Neil Burgess in The County Fair.

JOHN F. LOGAN.

LOUISVILLE.

Stuart Robson played his usual annual engagement at Macauley's 6-8, appearing in an elaborate revival of A Comedy of Errors and giving one performance of The Henrietta. Business was very good. Elsie De Wolfe finished the week in Clyde Fitch's The Way of the World, seen here for the first time. Otis Skinner in Lazarre 13-20.

The stirring melodrama, In Convict Stripes, was the offering at the Avenue 5-11. It abounds in sensational scenes and was acceptably well played before large audiences by a capable co., prominent in which are J. Scott Siddons, Mary Stoddard, J. Hooker Wright, Vivian Prescott, Matt Jackson, Lillian Miles, and George S. Leonard. Rose Melville in Sis Hopkins 12-20.

Signor Vogari and his pupils will shortly be heard at one of the theatres in the Oratorio Elijah.

S. Kronberg, of Whitesthal and Kronberg, managers of Mascagni, spent several days in the city during the week in consultation with Manager Macauley relative to the coming engagement of the famous composer at Macauley's.

The season annuals for the Auditorium have been distributed and your correspondent desires to acknowledge receipt of the desired pasteboard sent in his name.

Fred Innes, the trombonist and director of Innes' Band, passed through the city 6 and exchanged greetings with friends of long standing here.

Work is progressing rapidly on the New Masonic Temple, and it is believed by Manager W. H. Meffert that he will be able to open his season at that house on Nov. 15.

L. F. Starr is out with his first issue of an amusement paper that he will publish weekly during the amusement season. It presents an attractive appearance and fills a needed want.

The Philharmonic Society will give its first concert of the Winter season at the Liederkranz 17.

CHARLES D. CLARKE.

MILWAUKEE.

Spotless Town opened at the Alhambra 5 and a large audience enjoyed the performance. Curtis and Brown were the principal comedians and several clever specialties were introduced to pad out the comedy. The [illegible] 12-18.

The Thanhouser co. gave a good performance of Barbara Frietchie at the Academy 5 and pleased a well-filled house. Edith Evelyn was good in the title-role and Edgar Baume as Captain Trumbull was excellent. The other roles were very well played. Leuretta Allen created a very favorable impression on her first appearance as a member of the co.

Across the Pacific attracted a large audience at the Bijou 5 and pleased, as on former occasions. Harry Clay Blaney still heads the capable co. Ward and Vokes 12-18.

The Burgomaster at the Davidson received a cordial reception and will remain throughout the week. Fred Lennox in the title-role was excellent. Ruth White, an old favorite, sang with her usual success. Others who were good are F. E. Reynolds, Emilie Gardner, Mae Franklin, and Oscar L. Figman. De Wolf Hopper 12-15. Grace Cameron Opera co. 16-18.

Geschwister Lemke was offered at the Pabst before a large audience 5 and the excellent German stock co. continues to win commendation from all quarters.

Kate Blancke retired from the Thanhouser co. 5, much to the general regret. She has gone to Toronto to visit friends.

Claude L. N. Norrie was taken to St. Joseph's Hospital 5 for the removal of a tumor.

ANGELA DE BONA.

TORONTO.

Torontonians welcomed to the Grand Opera House for the first time in this city A Hot Scotch Major, that had been well heralded, but did only fair business at this theatre 6-12. To make the attraction still stronger locally it is worthy of note that the one man who leads and around whom the play is practically written, George Summers, is an old Torontonian, and to him much credit is due for the success of the entertainment. In his part of Simeon Mosher, a man with an inconvenient memory and a military aspiration, he was exceedingly good. Acrobatic work by Morrissey and Cameron was introduced in their song and dance turn. The Pride of Jennico 13-18.

If I Were King, with E. H. Sothern and a capable co., drew good houses to the Princess 6-11. Mr. Sothern in the role of Villon sustained his marked ability as an actor. Jessie Busley played well, as did Margaret Illington. George W. Wilson, John Findlay, and Rowland Buckstone were others who merited mention. E. S. Willard 13-27.

The Toronto Opera House handled their usual good audiences 6-11 with A Little Outcast on the bill. A favorite with Toronto theatregoers in the person of Anne Blancke played the title-role in as good style as she played when in stock business here and received a fine reception. Joseph Callahan in the part of Paul Weston showed ability. Alaska 13-18.

STANLEY McKEOWN BROWN.

MINNEAPOLIS.

At the Metropolitan Theatre Herbert Kelcey and Effie Shannon presented Sherlock Holmes 5-8, opening to a large audience. Both play and co. were cordially received. Herbert Kelcey gave an excellent characterization of the title-role. Effie Shannon left nothing to be desired as Indiana Stillwater, although the part afforded her comparatively few opportunities to display her ability. Walter McArdle made an admirable Billy. Winona Shannon won marked favor as Terese; the others were satisfactory.

Mason and Mason in Rudolph and Adolph 5-11 opened at the Bijou Opera House to good business and scored an emphatic hit. The two stars were very amusing, and their song and dance specialties were particularly well received. Fred [illegible] gave some clever musical specialties. Helene S. Porter made a charming Stella Comstock, and Bessie Phillips was a satisfactory Anna Gilbert.

The Ferris Stock co. gave The Lost Paradise at the Lyceum Theatre 5-11 to excellent business. Grace Hayward made an excellent impression as Margaret Knowlton. Will D. Corbett was a manly Reuben Warner. Bert McCann did a clever bit of work as Andrew Knowlton, Herbert [illegible] was good as Billy Hopkins, and Maude Cecil was happily cast as Cinders.

F. C. CAMPBELL.

OMAHA.

At Boyd's Theatre Under Two Flags, under the direction of Burgess and Woodward, who are starring Jane Kennark as Cigarette, did fine business Sept. 29-4. Miss Kennark has many warm admirers in Omaha, but this circumstance was not necessary to secure for her the unstinted approval of the entire audience. Emmett King as Bertie Cecil was quite satisfactory. The part of the Marquis of Chateauroy was ably taken by Alexander Carney. The balance of the cast was acceptable. Joseph Arthur's Lost River played to two good audiences 5. Lottie Briscoe and Edward Bostwick have the leading roles and handle them capably. The musical quartette is a pleasing feature. Walter Whiteside paid us his annual visit 7, 8, opening in Hamlet. Mr. Whiteside's interpretation of the part of Hamlet is admirable and he has surrounded himself with a co. that is very adequate. The stage setting and costumes are unusually rich and appropriate. Business is only fair. The Wizard of Oz 9-11. The Night Before Christmas 12, 13. The Storks 14, 15. McFadden's Row of Flats 16. Bostonians 18.

J. R. RINGWALT.

CLEVELAND.

Ben Hur opened at the Euclid Avenue Opera House 6 for a two weeks' engagement. Large audiences have been the rule at each performance, and the advance sale is a very large one. E. H. Sothern 20-25.

The Lyceum Theatre had an old favorite, Sis Hopkins, for the bill 6-11. It seems as though people never tire of seeing Rose Melville in her inimitable impersonation of the awkward country girl. Mr. O'Reilly 13-18.

At the Cleveland Theatre A Thoroughbred Tramp held the boards 6-11. The play is well staged and played by a good co. Dolly Theobald, who plays the role of Nellie Hathaway, introduces some pretty dancing into the part. John J. Swartwood makes a fine hero, and Lawrence Williams, as Frederick Lawrence, the villain, was well received. The Man Who Dared 13-18.

W. R. Rose is dramatic critic of the "Plain Dealer," succeeding Frank J. Martin.

WILLIAM CRASTON.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): [illegible] co. Sept. 29-4 opened in The [illegible] of New York to good business. Other plays: [illegible], and The Shop Girl. [illegible] co. 6-11. Anna Marvin co. 13-18.—MONTGOMERY THEATRE ([illegible], manager): Al. G. Field's Minstrels 30; packed house; performance good. Human Hearts 2; fair house. The Liberty Belles 3. On the Quiet 7. A Stranger in New York 10. A Trip to Chinatown 11.

TUSKALOOSA.—ACADEMY OF MUSIC (Hays and Walker, managers): Bennett-Price co. Sept. 29-4; fine business. Repertoire: A Woman's Power, [illegible], New York, [illegible], The Thoroughbred; co. pleased. Barlow's Minstrels 9. On the Quiet 16. Reaping the Harvest 17. Innes' Band 18. Anna Marvin Stock co. 20-25.

MOBILE.—THEATRE (J. Tannenbaum, manager): Hickman-Bessey Stock co. Sept. 29-1 presented Saved from the Sea, Pike County Folks, Fogg's Ferry, My Uncle from Japan to good business; pleased. Human Hearts 4 to good business; pleased. Hickman Stock co. 6-8. The Liberty Belles 10, 11. Amelia Bingham 13. Al. G. Field's Minstrels 17, 18.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, lessee): [illegible] Comedy co. 2-5 opened in A Pair of Black Eyes to good business. Other plays: The Man of Mystery and A Thoroughbred; co. one of the best popular-price ever seen here. Barlow's Minstrels 7 to good house.

SELMA.—ACADEMY OF MUSIC (Long and Rees, managers): Human Hearts 1 to fair business. The Liberty Belles 8. Barlow's Minstrels 14. A Royal Family 16. Mrs. Brune 17. Black Patti Troubadours 20. Grau Opera co. 22.

TROY.—FOLMAR'S THEATRE (Frank P. Folmar, manager): Barlow Minstrels 14. The Lonely Widow 16. The Other Fellow 23. Life's Great Lesson 25. CALIFORNIA.

UNION SPRINGS.—[illegible] OPERA HOUSE (Henry J. [illegible], lessee and manager): Barlow's Minstrels 13.

ARKANSAS.

LITTLE ROCK.—THEATRE (R. S. Hamilton, lessee; Charles T. Taylor, manager): A Millionaire Tramp Sept. 30; fair performance and business. The Wrong Mr. Wright 1; good performance; fair business. A Peddler's Claim 2; good performance; fair business. Just Struck Town 4; good performance and fair business. A Merry Chase 6. [illegible] 8. Ward's Minstrels 9. The [illegible] 11. Her Lord and Master 14. A Jolly Old Tramp 16. Captain Jinks 17. The Burglar and the Wolf 18. Railroad Jack 22. A Husband on Salary 23.

HOT SPRINGS.—GRAND OPERA HOUSE ([illegible], managers): Just Struck Town 5 to fair business. Ward's Minstrels 7. A Merry Chase 8. [illegible] 9. The [illegible] 10. [illegible] 15. The Burglar and the Wolf 16. A Jolly American Tramp 17. Captain Jinks of the Horse Marines 18.

JONESBORO.—MALONE THEATRE (C. C. Conger, manager): Jule Walters in Just Struck Town 7 to crowded house; performance excellent. Chicago Glee Club 8. Southern Comedy co. 13-18. L. F. Copeland 17. Olympia Opera co. 20. E. J. Carpenter's For Her Sake 24.

FORT SMITH.—GRAND OPERA HOUSE (W. L. [illegible], manager): Henry [illegible] in The Wrong Mr. Wright 2 to good business; pleased. Ward's Minstrels 4; good performance to good house. Tolson Stock co. 6-8.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrmann, managers): A Peddler's Claim 1 to fair business. The Millionaire Tramp 2; co. poor; fair business. Whose Baby Are You 11.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, lessee): The Penitent Sept. 29-1; moderate business; co. fair. Fiddle-Dee-Dee 2-7 opened to S. R. O.; performance satisfactory. Beside the Bonnie Brier Bush 10, 11. West's Minstrels 12, 13. Fiddle-Dee-Dee 14-18.—MOROSCO'S BURBANK THEATRE (Oliver Morosco, lessee): Barbara Frietchie 28-4; excellent business; pleased. A Thoroughbred Tramp 5-11. McCarthy's Mishaps 12-18. Hello, Bill 19-25. Sousa's Band at Hazard's Pavilion [illegible].

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): A Convict's Daughter Sept. [illegible]; fair business. The Penitent [illegible]; good house. Neil Burgess in The County Fair 24; large and appreciative audience. Fiddle-Dee-Dee 25-26; business large. Charles D. Herman and Warde co. 2-4 in Macbeth, Othello, and In the Lion's Mouth to large business. [illegible] in Other People's Money 5. J. H. Stoddart in The Bonnie Brier Bush 8. West's Minstrels 15. Leon Herrmann 19. McCarthy's Mishaps 21.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Hello, Bill Sept. 27, 28 to good business. The County Fair 1 to large house. West's Minstrels 5. Beside the Bonnie Brier Bush 7. Jessie Shirley co. 12-25. Sousa's Band 16.—GARDEN THEATRE ([illegible], managers): Hamlet 29-4 to good business. The Three Musketeers 6-12. Webster and Ross will appear for the first time in the same cast since their partnership in The Lights of London, opening the Fall and Winter season, 20.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, managers): Jessie Shirley co. in Under Two Flags Sept. 28-4; fair performance to good business.—DEWEY THEATRE (Stevens and Chapman, managers): Stevens Stock co. presented After Dark 29-5; production satisfactory; attendance large. East Lynne 6-12.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and manager): Barbara Frietchie Sept. 22, 23 pleased large houses. Charles D. Herman and the Warde co. [illegible] in Macbeth, Othello, and Romeo and Juliet; very good houses pleased. The Penitent 27; very pleasing performance.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. [illegible], manager): Charles D. Herman and Ward co. Sept. 27 to full house. Other People's Money 1; good house. East Lynne 2. West's Minstrels 11.

WOODLAND.—OPERA HOUSE (R. C. Webber, manager): Allen Stock co. Sept. 29-4 in The Real Lord Lennox and Master and Man to crowded houses. Goodhue and Kellogg's co. 4.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Railroad Jack Sept. 29; good business. Leon Herrmann 1 to crowded house. [illegible] 2; small audience. McFadden's Row of Flats 3 to capacity; good co.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Leon Herrmann Sept. 30 pleased good house. McFadden's Row of Flats 4 pleased good house. Hearts of Oak 7. Tivoli Opera co. 8, 9. Lost River 11.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Finnegan's Ball Sept. 29 to fair business. Leon Herrmann 3 to good business.

GREELEY.—OPERA HOUSE (W. F. Stephens, manager): Woman Against Woman canceled. Tivoli Opera co. 11.

LA JUNTA.—THEATRE (W. S. Talbot, manager): Joseph Newman co. 1; fair audience pleased. Lost River 9.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Girl and the Judge 2; capacity audience highly pleased; the scenery and costumes were in good taste. Rose Coghlan and a competent co. presented [illegible] and Forget Me Not 4 to large and pleased audiences. Eugene Cowles drew a fair sized but very enthusiastic audience 5, appearing for the first time here in concert, assisted by several musical artists. He still possesses the fine voice and stage presence that made him famous in the Boston Ideals for many years. M. B. Curtis in his play, The Greenhorn from [illegible], 7 portrayed the same innocent Hebrew who is "not so easy as he looks." [illegible] play is new and crude and will need considerable pruning. Mr. Curtis is supported by a large and versatile co., and special new scenery is used. By far the most pleasing of the late comic operas was Dolly Varden 8, 9, with Lulu Glaser as the star, surrounded by a fine and large co. and beautiful scenery. The attraction deservedly drew packed houses. Hilda Thomas in The Fisherman's Daughter 10, 11. The Village Parson 13. My Partner 15. The Cowboy and the Lady 16. The Wild Rose 17, 18.—NEW HARTFORD OPERA HOUSE (Jennings and Graves, managers): At Valley Forge, a new melodrama incident to the war of '76, was well presented by a capable co. 2. Winchester has been here before and left so good impression that it was greeted with packed houses 3, 4. It was put on stronger and better than ever. Large audiences greeted Barney Gilmore's Kidnapped in New York 6-8. The play was excellently staged and acted and many pleasing specialties were introduced. Peck and His Mother-in-Law 9-11. The Great Lafayette 13-[illegible].—ITEM: George Tennant, until recently on the editorial staff of THE MIRROR, made his appearance in correspondence the past week boosting Peck and His Mother-in-Law.

G. DEMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): [illegible] 3, 4. The co. that came here from the Casino Theatre, Boston, was one of the best. [illegible] not only made an attractive [illegible], but she sang with taste and discrimination. W. P. Carleton, a baritone of remarkable range and power, made one of the hits of the performance as Frank Abercoed. The chorus sang with dash and in time, in fact the performance was entirely satisfactory. One of the most artistic productions of the season was that of the Lulu Glaser Opera co. in Dolly Varden, 6, 7, [illegible] New Haven performance [illegible]. Miss Glaser [illegible] her usual hit, and Harry Short, [illegible], Albert Parr, and [illegible] came in for their share of applause. [illegible] Opera co. under [illegible] of the [illegible] excellent [illegible]. [illegible] 11. [illegible] 13. [illegible].—NEW GRAND OPERA HOUSE (G. B. Bunnell, manager; W. J. [illegible], assistant manager): The Royal Lilliputians 1-4 did capital business, despite the bad weather; excellent co. and pretty scenic effects. Hilda Thomas in The Fisherman's Daughter 6-8 to large and friendly gatherings. The comedy drama is sprightly and pleasing, and Miss Thomas, as [illegible], captivated everyone. Night Bells 9-11. Alma Chester 17, 18. Peck and His Mother-in-Law 20-22. Human Hearts 23-25.

JANE MARLIN.

BRIDGEPORT.—SMITH'S COLONIAL THEATRE (Edward C. Smith, manager): The Royal Lilliputians 2-4 presented an attractive [illegible]. Lafayette co. 6-8; business excellent. The [illegible] 9-11 pleased. E. Miller Kent in The Cowboy and the Lady 13-15. My Partner 16-18.—ITEM: Local papers note the announcement by Manager G. B. Bunnell that though out of local management this season he will be back in the traces next year, when his new theatre will have been completed. He declines to give its location, but says it will be the largest in the State.

W. P. HOPKINS.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Happy Hooligan 4 drew large audience; pleased. Schiller Stock co. 6-11 opened to a crowded house, presenting Man's Enemy in a creditable manner. Other plays: Slaves of Russia, Private John Allen, Dr. Jekyll and Mr. Hyde, The Indian, Jesse James, Bar Harbor, and A Wife's Honor. Walter Perkins will present for the first time on any stage 13 Carroll Fleming's adaptation of Mary Wilkins' novel of Jerome, a Poor Man. [illegible] 14. The Wild Rose 16.

EDUARD E. [illegible].

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): [illegible] 6 was well received. Howe's Pictures 8; large audience. Florodora 10 to capacity. May [illegible] and Robert [illegible] 13-18 presented The Charity Girl, Little Magnet, [illegible], A Soldier's Sweetheart, A Daughter's Devotion, The Gold King, Nell Gwynne, Under Two Flags, Little Miss [illegible], A Night Out, Ten Nights in a Bar Room. E. Miller Kent in The Cowboy and the Lady 23. Kilties' Band 24. Katzenjammer Kids 27. Human Hearts 29. Mildred Holland 31.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Howe's Pictures 6 pleased good house. Rose Coghlan in Forget Me Not 7 to fair business; audience highly pleased. Night Bells 8 pleased enormous business. Florodora 11. Bennett and Moulton co. 13-18. [illegible] 21. Human Hearts 22. The Show Girl 23. Katzenjammer Kids 28. Mildred Holland 30. Are You a Mason 31.—OPERA HOUSE (W. W. Hanna, manager): Wine, Woman and Song 9.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Happy Hooligan 3; S. R. O.; pleased audience. Alma Chester co. 6-12 to S. R. O. Plays: Sowing the Wind, [illegible], Captain Swift, La Belle Russe, As in a Looking Glass, Gloriana, Lady Windermere's Fan, A Mexican Romance, A Mother's Honor, A Woman's Redemption, Sunshine and Shadow.

MERIDEN.—JACQUES OPERA HOUSE (Jacques and Eddy, managers): Rose Coghlan 3 pleased fair audience. The Counterfeiters 4 to good business. Wine, Woman and Song 6 pleased good attendance. Byrne Brothers' Night Bells 7 to S. R. O. Florodora 9 pleased large audience. Louis Mann in The Consul 10. The Country Kid 11. The Wild Rose 18.

TORRINGTON.—UNION THEATRE (R. P. Churchill, manager): An American Hustler 2 disappointed good house. The Belle of Richmond 6 pleased the masses; excellent satisfaction to large audience. For Love and Ruin 7 failed to appear. Wine, Woman and Song 8 pleased large audience. Down the Slope 11. D. R. [illegible] co. 13-18.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Rose Coghlan in Forget Me Not 2 pleased good sized audience. Florodora 3 to good house; pleased. George F. Hall in An American Hustler 4. Man to Man 6-8 to good business. The Village Parson 9-11. The Wild Rose 15. Human Hearts 16-18.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): A Country Kid 4; fair house pleased. Down the Slope 6; topheavy house. A Woman's Sacrifice 9. Wine, Woman and Song 10. Bennett-Moulton co. 13-18. A Midnight Charge 22. Mildred Holland in The Power Behind the Throne 24.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): The Counterfeiters 2; good performance to good business. The Village Parson 6 pleased largest house of the season. Wine, Woman and Song 7 pleased large house. Peck and His Mother-in-Law 13.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): The Counterfeiters 3 pleased good house. Wine, Woman and Song 4 canceled. The Village Parson 7 was satisfactory. The Fisherman's Daughter 9; good performance and business.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Chester De Vonde Stock co. 6-11 to crowded houses; good performance.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, manager): Frankie Stock co. 6-11; good co. and business.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): A Mother's Heart 3 to fair house. Looping the Loop 5 to capacity; amusing. A Royal Family 6 pleased fair house. An American Hustler 8. Homespun Hearts 9. The Messenger Boy 10. The Show Girl 11. Corse Payton's Stock co. 13-18.

FLORIDA.

JACKSONVILLE.—BURBRIDGE'S THEATRE (J. D. Burbridge, manager): Mrs. Brune 2 in Unorna; fine production to appreciative audience. A Stranger in New York 3 to packed house. A Trip to Chinatown 4 to packed house. Black Patti Troubadours 6 to capacity. A Hot Old Time 7 to fair and well-pleased house. Field's Minstrels 10. Bertha Creighton in A Colonial Girl 13.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Human Hearts 3 to good business. Gagnon-Pollock Stock co. 6-12.

GEORGIA.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, manager): On the Quiet 1; light business; excellent performance. Al. G. Field's Minstrels 2 to capacity; excellent co. A Stranger in New York 6 pleased good house. A Trip to Chinatown 7. The [illegible] 8. Black Patti Troubadours 10. Grau Opera co. 16. A Colonial Girl 17. Charles B. Hanford 18. Gordon-Shay Opera co. 20. Frank Daniels 21. My Antoinette 22. Barlow's Minstrels 23. Janice Meredith 24. A Runaway Match 25.

SAVANNAH.—THEATRE (W. B. Seeskind, manager): A Trip to Chinatown 2 to S. R. O.; decided hit. Black Patti's Troubadours 3 pleased topheavy house. Mrs. Brune in Unorna 4 to fair audience; performance excellent. A Hot Old Time 6 to good business; performance poor. Al. G. Field's Greater Minstrels 8 to S. R. O. A Colonial Girl 13. The Wizard of the Nile 14, 15. Charles B. Hanford in Much Ado About Nothing 16. Gordon-Shay Grand Opera co. 17. Frank Daniels in Miss Simplicity 18.

ATLANTA.—GRAND (Henry and Julius De Give, managers): On the Quiet 3, 4; good attendance; very enjoyable performance. The Liberty Belles 6, 7; business and performance good. [illegible] A Hot Old Time 9, 10. Mrs. Brune 10, 11. Percy Haswell 13, 14. Amelia Bingham 15, 16. The Wizard of the Nile and El Capitan 17, 18.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, manager): A Hot Old Time 3; fair performance to good business. Al. G. Field's Minstrels 4 pleased crowded house. A Colonial Girl 7; good co. to fair business. Gordon-Shay Grand Opera co. 13. Boston Ideal Opera co. 14-16. Charles B. Hanford 17. Frank Daniels 20.

COLUMBUS.—SPRINGER OPERA HOUSE (C. F. Springer, manager): Al. G. Field's Minstrels 1 to S. R. O.; performance good. On the Quiet 2; large audience; performance excellent. Mrs. Brune 7; fair audience; performance good. A Stranger in New York 8. A Trip to Chinatown 9. Bertha Creighton 18. Charles B. Hanford co. 22.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and manager): Boston Ideal Opera co. Sept. 29-2, presenting A Persian Honeymoon, Martha, Said Pasha, and Ermine; good performances to fair business. Al. G. Field's Minstrels 3 to capacity; excellent performance. A Colonial Girl 6; good performance to good house. Mrs. Brune 9. Black Patti Troubadours 11.

NEWNAN.—REESE OPERA HOUSE ([illegible], managers): The [illegible] opened season 1; good business; fair performance. Barlow's Minstrels 6 pleased fair house. A Runaway Match 20.

ROME.—NEVIN'S OPERA HOUSE (James B

Boyle, manager): Barlow's Minstrels 3; good house and performance. Dark 6-11.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Bailey, managers): The Other Fellow 2 to fair audience pleased. Black Patti Troubadours 8.

WAYCROSS.—JOHNSON'S OPERA HOUSE (Frank B. Trost, manager): The Other Fellow 7. Al. G. Field's Minstrels 18.

GRIFFIN.—GAISSERT THEATRE (S. B. Walcott, manager): Mrs. Brune will open the season here 8 in Unorna. Black Patti Troubadours 17.

BAINBRIDGE.—OPERA HOUSE (J. P. Brown, manager): Copeland-Pollock Stock co. 13-15. Harry West Otherfellow co. 20. Woodford Stock co. 27-29.

IDAHO.

POCATELLO.—AUDITORIUM (Colonel Hansford, manager): Tivoli Opera co. in The Toymaker Sept. 29 to fine business; good co. The Stowaway 4; fair business and co. Uncle Tom's Cabin 6. Flanigan's Ball 9. Frederick Warde and Louis James in The Tempest 15.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): McEwen, hypnotist Sept. 29; fair business. A Broken Heart 1; poor business pleased. Robert Fitzsimmons in The Honest Blacksmith 7.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, manager): James Boys in Missouri Sept. 28; co. good; house very large. Along the Mohawk 29; co. pleased small audience. A Modern Magdalen 30, 1; large audiences; very satisfactory performance. Mr. Jolly of Joliet 2-4 to capacity. A Convict's Daughter 7. East Lynne 9. Al. Wilson 10. The Bostonians 11. The Denver Express 12. Beyond Pardon 14. Sheridan Keene 15. Stuart Robson 16. When Knighthood Was in Flower 17. Pudd'nhead Wilson 18.

GALESBURG.—AUDITORIUM (F. E. Berquist, lessee and manager): Kellar 2 pleased good house. Andrew Robson in Richard Carvel 4; good house pleased. Van Dyke and Eaton co. 6, 7; fine business; very good co. Slayton's Woman's Orchestra 8. Irving French co. 9-11. Sheridan Keene, Detective 13. The Bostonians in Maid Marian 14. A Royal Slave 17. At Valley Forge 18. Bragdon Minstrels 20. Wood and Ward 21. Dunbar Bell Ringers 24. John Sparks in Mr. O'Reilly 25. The Tide of Life 27. The Sturks 28.

AURORA.—OPERA HOUSE (J. H. Plain, manager; H. E. Grampe, assistant manager): Si Hopkins Sept. 30; large business; good satisfaction. Chow Chow 2; costumes good; good business. Kellar 3; fair business. Up York State 4 pleased a good house. Zig Zag Alley 6 pleased large business. The Village Postmaster 14. Thomas Jefferson 16. Lover's Lane 17. Queen of the Highway 21. U. T. C. 23. Sherlock Holmes 24.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Richard Carvel Sept. 29; packed house well pleased. A Jolly American Tramp 4; good houses; poor attraction. Two Merry Tramps 5; S. R. O. pleased. The Eleventh Hour 11. The Gambler's Daughter 12. The James Boys in Missouri 13. Down by the Sea 18. Sheridan Keene, Detective 19. Pudd'nhead Wilson 21. The Burglar 23. At Valley Forge 25. Victoria Burlesquers 31.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees; A. B. Cox, manager): Walker Whiteside 1 in Hamlet pleased good house. Queen of the Highways 2 pleased topheavy house. Uncle Josh Spruceby 5; performance poor. A Modern Magdalen 6; strong performance. Richard Carvel 7 pleased good house. Beyond Pardon 8. When Knighthood Was in Flower 10. The Silver Dagger 12.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Klimt-Hearn co. Sept. 30 in James Boys in Missouri to large house; fair satisfaction. Richard Carvel 1 to fair audience. Gehre Dramatic co. (local) 6 to fair house. Irving French co. 13-15. Sheridan Keene 16. At Valley Forge 21. Evil Eye 23. When the Bell Tolls 25. Power of the Cross 29. Victoria Burlesquers Nov. 1. McFadden's Row of Flats 5.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): Guy Kaufman's A Railroad Jack 4 pleased topheavy house. Two Merry Tramps 8. The Eleventh Hour 9. Helen Grantley in Her Lord and Master 11. Ferris Comedians 13-20.——ITEM: The property man of the Railroad Jack co. accidentally shot himself in the hand during the performance 4 and inflicted a bad wound.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Ferris' Comedians Sept. 29-4 in Jim the Penman, My Jim, The Man Outside, Heart and Sword, and The New Paul Kauvar; attendance good. The Convict's Daughter 6 to a good house. Al. H. Wilson 9. The Denver Express 11. Stuart Robson 14. When Knighthood Was in Flower 16. Sheridan Keene 17. Devil's Island 18.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (George W. Pittenger, manager): The Kennedy Players Sept. 29-4 in Check, The Midnight Express, Two Jolly Tramps, Woman Against Woman, The White Slave, Tom Sawyer, and The Heart of Virginia to large and pleased audiences. Two Merry Tramps 13. Down by the Sea 18. A Gambler's Daughter 28. A Modern Magdalen Nov. 10.

CANTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., lessees; F. B. Powelson, manager): The Flints Sept. 29-1; business good; performances satisfactory. The James Boys in Missouri 4 pleased good house. East Lynne 8. At Cripple Creek 11. The Secret Dispatch 14. Martin's U. T. C. 16. The Silver Dagger 17. Two Merry Tramps 20. The Tide of Life 22.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Irving French co. Sept. 29-1 in A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship to large business; good co. The Minister's Son 3 to capacity; co. good. Thomas Jefferson 12. The Irish Pawnbrokers 17. Boston Ladies' Orchestra 20. The Village Postmaster 21. Pudd'nhead Wilson 27. The Sultan of Sulu 30.

KEWANEE.—McCLURE'S OPERA HOUSE (C. Rowley, manager): Haverly's Minstrels Sept. 29 to full house; audience well pleased. The Minister's Son 2 to large and pleased house. Sheridan Keene 11. The Secret Dispatch 12. A Royal Slave 13. At Valley Forge 17. The Tide of Life 21. Queen of the Highway 22. The Flints 27-1.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): A Royal Slave 29. The Village Postmaster 31. Ferris' Comedians Nov. 3-8.——ITEM: A Castle in the Air, a new comic opera, book by Harlan E. Read, music by Walter Howe Jones, will have its initial performance at the Grand 30. Rehearsals are now in progress.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, manager): The Convict's Daughter Sept. 30; good house. A Bunch of Keys 2 pleased good house. Up York State 3; large house; performance well received. A Secret Dispatch 11. A Ruined Life 12. Sweet Clover 14. A Normandy Wedding 15. The Village Postmaster 17.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): The Diamond King 2; poor house and performance. A Honolulu Coon 3; fair house (rain). At Valley Forge 10. Stetson's U. T. C. 14. Two Merry Tramps 16. For Home and Honor 17 (return). The Burglar and the Waif 27.

PRINCETON.—APOLLO OPERA HOUSE (Thomas h. Henderson, manager): A Bunch of Keys Sept. 29 pleased large house. Irving French co. 6-8; large business; pleased audiences. For Home and Honor 14. Tide of Life 20. Pudd'nhead Wilson 27 canceled. The Minister's Son 29. Stetson's U. T. C. 31.

MOUNT VERNON.—GRAND OPERA HOUSE (F. B. [illegible], manager): Sherman Comedy co. Sept. 29-4 opened in An American Hobo to S. R. O. Other plays: Two Orphans, Woman Against Woman, My Friend from Arkansaw, East Lynne, and The Bowery Sheriff. Casey's Troubles 7. The Three Musketeers 9.

PANA.—NEW GRAND (J. C. Gallier, manager): Along the Mohawk 2 failed to appear. The Black Vipers 9. The Gambler's Daughter 16. Devil's Island 17.——ITEM: J. Will Smith has sold the New Grand to J. C. Gallier of Clinton, Ill. He assumed the management and will fulfill all contracts.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): A Jolly American Tramp 2; fair business. The James Boys in Missouri 3; fair house. Richard Golden in Foxy Quiller 4 pleased good audience. The Irish Pawnbrokers 6; fair house. Hoyt Stock co. 9-11.

MURPHYSBORO.—LUCIER OPERA HOUSE (H. O. Osborn, manager): Along the Mohawk 4 canceled; closed account sickness. Two Merry Tramps 7 pleased good house. The Eleventh Hour 10. A Gambler's Daughter 20.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager; John T. Connors, business-manager): California 4 canceled. Mr. Jolly of Joliet 5 to S. R. O. pleased. The Tide of Life 11. The Village Postmaster 12.

JOLIET.—THEATRE (William H. Hulshizer, manager): Chow Chow 1 to capacity; performance good. The Convict's Daughter 4; fair business and performance. Up York State 5 pleased good house. Zig Zag Alley 7. Van Dyke and Eaton co. 9-11.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Haverly's Minstrels 1; excellent satisfaction to good business. A Bunch of Keys 3; fair house and performance. The Black Vipers 8.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Convict's Daughter 3 to large business pleased. The Irish Pawnbrokers 21. The Village Postmaster 24.

CHAMPAIGN.—WALKER OPERA HOUSE (C. P. Hamilton, manager): Sweet Clover 2 to good business. The Irish Pawnbrokers 4 pleased large audience.

MATTOON.—THEATRE (Charles Hogue, manager): A Honolulu Coon Sept. 29, 30 pleased good business. Sweet Clover 3 pleased fair house. The Diamond King 4; fair house; poor co.

OLNEY.—HYATT'S OPERA HOUSE (A. Howell, manager): Sweet Clover 6; excellent attraction; good business. The Power of Truth 11. Pudd'nhead Wilson 13. At Valley Forge 23.

OTTAWA.—FARRELL'S THEATRE (T. R. Farrell, manager): David Higgins in Up York State 7 to S. R. O.; performance pleased. Van Dyke and Eaton co. 13-18.

KANKAKEE.—ARCADE OPERA HOUSE (Joseph G. Chandler, manager): The Scout's Revenge 8; good business. At Valley Forge 9. Beyond Pardon 11. Sweet Clover 12. For Home and Honor 16.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Irwin French co. 2-4; S. R. O.; co. pleased. A Runaway Wife 2. An Irishman's Troubles 3. Kathleen Mavourneen 4. The Tide of Life 8.

MORRISON.—AUDITORIUM (Lewis and Shelley, managers): The Minister's Son 4; good business; co. excellent.

MARSHALL.—PYTHIAN TEMPLE THEATRE (Victor Janney, manager): The Eleventh Hour 2; capable co.; fair business. Stetson's U. T. C. 13.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, proprietor and manager): The Minister's Son 1; crowded house; performance excellent.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): The Minister's Son 8. Tide of Life 16. Stetson's U. T. C. 27.

CLINTON.—RENNICK OPERA HOUSE (H. L. Nicholl, manager): The Scout's Revenge 10.

INDIANA.

MARION.—THE INDIANA (E. L. Kinneman, manager): Mr. Jolly of Joliet 1 pleased two large audiences. Lovers' Lane 8. Sweet Clover 10. Grace Cameron 21. Ezra Kendall 24. When Knighthood Was in Flower 27.——THE GRAND (E. L. Kinneman, manager): In Convict's Stripes 2 to packed houses. Victoria Burlesquers 3 failed to please large audiences. Old Si Plunkard 4; large houses pleased. A Breezy Time 6; large audiences. King Ping Pong 7; generous patronage. The chorus is good and the musical numbers enjoyed. A Honolulu Coon 9. A Pipe Dream 11. At the Old Cross Roads 13. A Foxy Boy 14. A Fight for Honor 15. Power of the Cross 16.——STINSON HALL, NATIONAL MILITARY HOME (E. L. Kinneman, manager): A Gambler's Daughter opened the season 2; excellent performance to large and pleased audience. A Foxy Boy 13.——ITEMS: Lillian Gish, of The Convict's Stripes co., was painfully burned in the third act of the play here 2 by the premature discharge of a shot gun. She bravely went on with the act, though suffering terribly.—Cliff Dean has replaced George Leonard in A Convict's Stripes co.—Bert St. John, formerly of Posey and St. John, is managing Bert Whiting's popular priced road attractions this season.

EVANSVILLE.—GRAND (C. J. Scholz, manager): Lillian Mortimer co. Sept. 29-4 presented A Gambler's Sweetheart, The Ironmaster, In the Castle of the King, The Princess of Patches, The Curse of Paris, Cinderella, and In the Shadow of the Gallows to good houses pleased. Amelia Bingham in A Modern Magdalen 1 drew good house; performance very satisfactory. Devil's Island 14. In Convict Stripes 18. Along the Mohawk 21. The Liberty Belles 22.——PEOPLE'S (C. J. Scholz, manager): Sweet Clover 5 pleased large house. Stetson's U. T. C. 8. Down by the Sea 12. At the Old Cross Roads 19. The James Boys 20.

KOKOMO.—SIPE THEATRE (George Sipe, owner; C. H. Havens, manager): The Irish Pawnbrokers 1; fair co. to largest house of the season. Mr. Jolly of Joliet 7. Sweet Clover 9. Where is Cobb 10. A Foxy Boy 11. A Pipe Dream 12. Over Niagara Falls 17. A Hoosier Girl 18. When We Were Twenty-one 22. Along the Mohawk 25. E. Waldman 27. When Knighthood Was in Flower 29. For Home and Honor 31.——OPERA HOUSE (T. O. Bryant, manager): King Ping Pong 6; good co. to large business. Victoria Burlesquers 8. F. A. La Ray Comedy co. 18. Sam T. Jack's Burlesquers 20.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, manager): Powhatan (local) Sept. 30 to S. R. O. The Village Postmaster 3 pleased good house. The Prince of Tatters 4 to large and appreciative audience. Mr. Jolly of Joliet 6; topheavy house pleased. Sweet Clover 8. Thomas Jefferson in Rip Van Winkle 10. The Chaperons 13. The Evil Eye 15. Sam T. Jack's Burlesquers 18. Edward Waldmann 20. Ezra Kendall in The Vinegar Buyer 23. When We Were Twenty-one 25. The Power of the Cross 28. Si Hopkins 30.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Gertrude Coghlan in Alice of Old Vincennes 1 pleased large house. The Village Postmaster 2-4 pleased good houses. At Valley Forge 7. Zig Zag Alley 8. Grace Cameron Opera co. in A Normandy Wedding 11.——AUDITORIUM (Harry G. Sommers, mgr.): A Gambler's Daughter Sept. 29 to good house. Si Hopkins 30 to S. R. O. pleased. Lovers' Lane 6 pleased good house. Would You for Five Millions 9. The Silver Dagger 10. The Chaperons 14.

NOBLESVILLE.—WILD'S GRAND (C. M. Raphun and W. H. Hannan, managers): The Way of the Wicked 4 pleased topheavy house. The Power of the Cross 7. Si Plunkard 10. A Honolulu Coon 14. James Boys in Missouri 21.——ITEM: Messrs. Raphun and Hannan have secured the lease of Lane's Grand Opera House at Lebanon and are having the auditorium redecorated and stage roof raised 27 feet. They will operate the house in conjunction with their Noblesville theatre.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, manager): The Three Musketeers 3; light house. Sweet Clover 4 pleased fair business. Ferris Comedians 6-12 opened with In Dixie Land to packed house. Other plays: Jim the Penman, Heart and Sword, Paul Kauvar, The Man Outside, and My Jim. Devil's Island 13. Down in Hopkins 14. In Convict Stripes 15. A Gambler's Daughter 17.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): A Ruined Life Sept. 30; full house well pleased. A Gambler's Daughter 1; good co. to fair house. Victoria Burlesquers 4; fair co. to good house. A Hidden Crime 8. A Foxy Boy 10. East Lynne 11. A Hoosier Girl 13. A Honolulu Coon 18. Sam T. Jack's Burlesquers 21. For Home and Honor 24. Edward Walden 25.

ALEXANDRIA.—OPERA HOUSE (H. V. Otto, manager): California 1 to large and appreciative audience. Si Plunkard 6; satisfactory performance to good house. Victoria Burlesquers 7. A Foxy Boy 8. Pudd'nhead Wilson 9. Over Niagara Falls 11. East Lynne 15. The Great Divide 16. For Home and Honor 17.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): California Sept. 26; fair audience; good performance. Thomas Jefferson in Rip Van Winkle 30; large audience; star excellent; support poor. King Ping Pong 2; light business; unsatisfactory performance. Katherine Willard in The Power Behind the Throne 11.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager): The Fast Mail 1; satisfactory performance to fair audience. A Breezy Time 4; better than when last seen here; business good. A Honolulu Coon 11. A Pipe Dream 15. Sam T. Jack's Burlesquers 22.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Keystone Dramatic co. Sept. 29-4 in For Home and Honor, The Hand of Man, Heart of the Mountains, Bound by An Oath, The Senator's Daughter, East Lynne, and Mystery of Woodlawn; good co. to crowded houses. Edward Waldmann 22.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Elsie De Tourney in Mary, Queen of Scots 1, 2; co. fine; poor house. Two Married Men 9. Victor Burlesque co. 16. Whitney Vaudeville co. 20. Montana Outlaw 25.

GARRETT CITY.—WAGNER'S OPERA HOUSE (J. William Wagner, manager): Diamond King co. Sept. 29; good house; co. excellent. Si Plunkard 25: S. R. O. house; co. good. Two Married Men 7. Whetten's Vaudeville Stars 18.

BOONE.—ARIES OPERA HOUSE (Wiley and Kirby, managers): The Hottest Coon in Dixie 6; good house; fair co. My Friend from Arkansas 7; fair audience; good co. Sandy Bottom 10. A Bunch of Keys 11.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, proprietor): Himmelein's Imperial Stock co. Sept. 29-4 to S. R. O. every night. A Foxy Boy 17. Brooks Marine Band 21. Hogan's Alley 25.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Al. H. Wilson in The Prince of Tatters 6; large audience; performance excellent. The Evil Eye 17. Ezra Kendall 21.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Al. Martin's Ten Nights in a Bar Room 4; performance good; house fair. The Power of the Cross 14. A Foxy Boy 20.

SEYMOUR.—THEATRE (W. P. Rooney, manager): W. C. De Baugh's Twentieth Century Band 6 failed to appear. Devil's Island 8. A Jolly Man's Troubles 14 canceled. East Lynne 18.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Mr. Jolly of Joliet Sept. 29 pleased full house. In Convict Stripes 1; excellent business pleased. A Foxy Boy 4 to crowded houses.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Honolulu Queen Sept. 30 canceled. Where is Cobb 4 canceled. The Power of the Cross 11. A Foxy Boy 20. My Wife's Husband 29.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): The Way of the Wicked Sept. 25 to fair house. The Fast Mail 3 pleased light house. Harry Shannon co. 13-18. A Gambler's Daughter 21.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Thomas Jefferson 9. Effie Ellsler 22. A Foxy Boy 25.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Al. W. Martin's Ten Nights in a Barroom pleased S. R. O.

HUNTINGTON.—OPERA HOUSE (Ed Harter, manager): Martin's Ten Nights in a Barroom 3 pleased large audience. Si Plunkard 8.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): A Honolulu Coon 7. Would You for Five Millions 8. De Wolf Hopper Opera co. 11.

GREENCASTLE.—OPERA HOUSE (George E. Blake, manager): California 3; performance excellent; business fair. A Jolly Man's Troubles 6 canceled.

BLOOMFIELD.—PEOPLE'S THEATRE (W. A. Johnson, manager): Si Perkins 9 canceled. Down in Hopkins 13. Old Dan Tucker 23.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Welverton, managers): The Way of the Wicked 2 failed to appear.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, proprietor): Si Plunkard 3; fair audience pleased. Where is Cobb 16. Power of the Cross 18.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): The Eleventh Hour 1; good business. Pudd'nhead Wilson 11. Devil's Island 14.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): Laurant, magician, 14. For Home and Honor 21.

GREENSBURG.—THE HAMBRIG (A. Goyert, manager): Pudd'nhead Wilson 6; packed house pleased. For Home and Honor 27.

NEW CASTLE.—ALCAZAR OPERA HOUSE (R. F. Brown, manager): A Foxy Boy 7.

INDIAN TERRITORY.

CHICKASHA.—WAGNER OPERA HOUSE (H. E. Burt, manager): Stater's Madison Square Theatre co. Sept. 29-4, presenting Won by Waiting, Held by the Enemy, Among the Breakers, State's Evidence, The Hand of Man, Nell Gwynne.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (L. E. Garnett, manager): A Gambler's Daughter 3; full house well pleased. Over the Fence 8; Payton Sisters 14-16.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): The Night Before Christmas 9. Harry Beresford in The Wrong Mr. Wright 22.——ITEM: Mayor Ellis D. Robb, THE MIRROR correspondent at Eldora, left 7 for Des Moines as a representative of his local lodge in the Grand Lodge, Knights of Pythias. E. R. FOSTER.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Sultan of Sulu Sept. 30 pleased S. R. O. When Knighthood Was in Flower 1-2 pleased good business. Walker Whiteside 4 in Hamlet and Richard III to large business; performances excellent. Up York State 10. Richard Carvel 11. Kelcey & Shannon 14. Bostonians 17. Rudolph and Adolph 18.——GRAND OPERA HOUSE (William Foster, manager): The Hottest Coon in Dixie Sept. 29-1 pleased good business. My Friend from Arkansas 2 to good business. Lost River 3-4; excellent performances to good business. For Home and Honor 6 pleased good business. Sandy Bottom 13-15. A Runaway Match 16-18.——AUDITORIUM (William Foster, manager): Glass and [illegible] Stock co. Sept. 29-4 presented The Senator's Daughter, Land o' Cotton, and Uncle Tom's Cabin to good business.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Up York State 1; fair performance to slim house. The Sultan of Sulu 3 pleased a good audience. Haverly's Minstrels 4; two fair audiences pleased. The Wizard of Oz 6 to S. R. O. pleased. A Modern Magdalen 7. The Night Before Christmas 8. Rudolph and Adolph 15. Sandy Bottom 16. Thomas Jefferson 17. Human Hearts 20. Down by the Sea 21. The Queen of the Highway 24. Elsie De Wolf in The Way of the World 28. Holden Brothers 30. Alice of Old Vincennes 31.——CASINO: Geluebde und Schwur 5 (local) to full house.——STOUT AUDITORIUM (Y. M. C. A., owners and managers): Dark.

OTTUMWA.—NEW MARKET STREET THEATRE (J. Frank Jersey, manager): Inez Forman in East Lynne Sept. 29; fair audience pleased. My Friend from Arkansas 30 pleased fair house. For Home and Honor 3; poor house; good company. Effie Ellsler in When Knighthood Was in Flower 4; excellent production to good house. The Irish Pawnbrokers 8. Gideon's Minstrels 10. A Runaway Match 13. The Silver Dagger 14. Al. W. Martin's U. T. C. 19. Up York State 20. Lost in New York 21. The Secret Dispatch 25.——GRAND OPERA HOUSE (Edward M. Fritz, manager): A Bunch of Keys 8. Uncle Josh Spruceby 11.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Foxy Quiller 1; good business; failed to please. The Sultan of Sulu 2 to S. R. O. pleased. Walker Whiteside appeared in Richard III 3 to packed house. A Modern Magdalen 4 pleased fair audience. Effie Ellsler in When Knighthood Was in Flower 6 pleased large audience. At Cripple Creek 9 canceled. Andrew Robson in Richard Carvel 10. The Missouri Girl 11. The Irish Pawnbrokers 14. Herbert Kelcey and Effie Shannon 15. The Bostonians 16. Mason and Mason 17.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Foxy Quiller 2; large audience; fine performance. A Modern Magdalen 3 to fair business; strong co. East Lynne 5; satisfactory performances; fair houses. A Bunch of Keys 7; fair performance to light business. Up York State 9. Beyond Pardon 10. A Runaway Match 11. When Knighthood Was in Flower 13. A Secret Dispatch 16. Martin's U. T. C. 17. Kelcey and Shannon 18. The Flints 20.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): A Modern Magdalen 2; fair house; cast excellent. Haverly's Minstrels 3; pleasing entertainment to large audience. The Wizard of Oz 7; largest receipts in the history of the house; S. R. O. When Knighthood Was in Flower 8; admirably presented; large and appreciative audience. For Home and Honor 11. Rip Van Winkle 14. The Irish Pawnbrokers 15. The Village Postmaster 20. Human Hearts 21.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, managers): A Devil's Lane 2 to capacity; pleased. William Owen in School for Scandal 9. The Pixies (local) 10. The Deemster 20. Pudd'nhead Wilson Nov. 11. A Foxy Tramp 21.——ITEMS: Colonel Foster, MIRROR correspondent at Iowa Falls, was a caller 2 and witnessed A Devil's Lane.—N. A. Salisbury joined A Devil's Lane co. here 2.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): The Missouri Girl 2 pleased S. R. O.——ITEM: Van Dyke and Eaton (E. Hommel and H. Walter Van Dyke, managers) are playing In the Valley of Kentucky, Driven to Bay, When Fortune Turns, and Face to Face, that closely resemble Lynwood, Passion's Slave, A Noble Outcast, and A Wife's Peril, respectively.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, manager): Van Dyke and Eaton co. Sept. 29-4 opened in Driven to Bay to capacity. Other plays: Across the Desert, A Robber's Wife, When Fortune Turns, In the Valley of Kentucky, Face to Face, A Family Affair, and Rip Van Winkle. Sandy Bottom 5 to crowded house. A Bunch of Keys 12. The James Boys in Missouri 13.

RED OAK.—EVANS THEATRE (W. H. Evans, manager): The Banker's Son Sept. 30 (local) to good house well pleased. Jordan Dramatic co. 6-8 to good houses; good co. Brooke's Marine Band 10. A Bunch of Keys 14. Metropolitan Orchestra co. 16. Beggar Prince Opera co. 20. The Vagabond Artist 25 canceled. The Man in the Iron Mask 31.

FORT DODGE.—MIDLAND THEATRE (S. T. Meservy, manager): Mississippi 1 to good house. Lost River 2; fine house. Devil's Lane 3 failed to please small house. Sandy Bottom 8 canceled. The Night Before Christmas 10. William Owen 11. Weary Willie Walker 13. Richard Carvel 14. Lost in New York 15.

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, managers): Effie Ellsler in When Knighthood Was in Flower Sept. 30; fine performance; large business. The Sultan of Sulu 1; excellent performance; S. R. O. Brooke's Chicago Marine Band 8. For Home and Honor 9. A Bunch of Keys 10. Richard Carvel 13. Gideon's Minstrels 16.

ATLANTIC.—OPERA HOUSE (C. P. Hubbard, manager): Jordan Dramatic co. 2-4 in A Woman's Power, Wanted, a Family, Ten Nights in a Barroom, and Don't Tell My Wife to light business; pleased. Gideon's Minstrels 8. Weary Willie Walker 16. Uncle Josh Spruceby 21. The Night Before Christmas 29. Len Gansett Nov. 5.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Queen of the Highway Sept. 30 to good business. Foxy Quiller 3 to S. R. O. Inez Forman in East Lynne 6; fair business. The Irish Pawnbrokers 7. At Cripple Creek 9. Beyond Pardon 11.

MUSCATINE.—GRAND OPERA HOUSE (Chamberlin, Kindt and Co., manager): A Bunch of Keys 6; good house and performance. Uncle Josh Spruceby 7. Andrew Robson in Richard Carvel 8. Effie Ellsler in When Knighthood Was in Flower 9. The Irish Pawnbrokers 10.

INDEPENDENCE.—GEDNEY OPERA HOUSE (A. R. Campbell, manager): The Star Boarder 1-3 to large business; very unsatisfactory show. William Owen in The School for Scandal 4 to S. R. O. pleased. The Missouri Girl 10.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, manager): A Devil's Lane 4; decided hit. Beggar Prince co. in The Mikado 11. Richard Carvel 15. A Convict's Daughter 18. William Owen in The School for Scandal 21. Gideon's Minstrels 23.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Gideon's Minstrels 4 pleased large house 4. The Night Before Christmas 11. Beggar Prince Opera co. in The Mikado 17. On the Suwanee River 27. Uncle Josh Spruceby 30.

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MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Camille Sept. 30; good support; large audience. On the Potomac 1, 2 (local); fair house. The Mikado 3 by Beggar Prince Opera co.; full house well pleased.

FAIRFIELD.—GRAND OPERA HOUSE (D. F. Drake, manager): William Owen in The School for Scandal 7 to good house. The Irish Pawnbrokers 8. Josh Spruceby 10.

FORT MADISON.—GRAND OPERA HOUSE (C. H. Salisbury, manager): East Lynne 3 to light house; good co. At Cripple Creek 10. Beyond Pardon 12. Criterion Theatre co. 13-20 canceled.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodell and Prime, managers): A Boy Tramp 6; good co.; fine performance. Bragdon's Minstrels 17. Pudd'nhead Wilson Nov. 6.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Sultan of Sulu Sept. 29 to S. R. O. Lost River 1. E. J. Carpenter's For Her Sake 2. Mississippi 3. Sandy Bottom 4.

SPENCER.—GRAND OPERA HOUSE (Ben O. Tepper, manager): E. J. Carpenter's For Her Sake 8. Mississippi 13. A Convict's Daughter 20.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): The Night Before Christmas 7. Violin Concert 10.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): William Owen in The School for Scandal 7. Walker Whiteside 13.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (A. L. Kane, manager): The Sultan of Sulu Sept. 25 to S. R. O.; excellent co.——CRAWFORD'S OPERA HOUSE (Roy Crawford, manager): Woman Against Woman 23; fair attendance and co. A Gambler's Daughter 25; fair house; co. good. Alphonse and Gaston 27; large houses; co fair. Morey Stock co. 29-4, presenting Credit Lorraine, Michael Strogoff, Mlle. Satan, The Game of Life, Cleopatra, Article Forty-seven, and A Fatal Likeness to good business. The Hottest Coon in Dixie 6. Lost River 7. A Millionaire Tramp 8. A Husband on Salary 9. The Wrong Mr. Wright 11.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): A Hoosier Daisy Sept. 29; good attendance; satisfactory performance. A Gambler's Daughter 8. Over the Fence 15. The Telephone Girl 24. The Hottest Coon in Dixie 25. Brown's in Town 30.——TOLER AUDITORIUM (H. G. Toler, manager): Bruno-Steindel Concert co. 2 pleased good house. Campanari 29. Sousa's Band Nov. 6. Captain Jinks of the Horse Marines 10.

CHANUTE.—WILLIAMS' THEATRE (G. W. Williams, manager): Stater's Comedians Sept. 29-4, presenting For Love and Honor, Fight for a Million, Hearts of Gold, A Woman of the World, For Home and Honor, and A Romance of the South to good business. A Hoosier Daisy 8. A Millionaire Tramp 10. E. J. Carpenter's For Her Sake 17. A Bunch of Keys 24. Lyman's Twins 29. Down by the Sea Nov. 5. Two Merry Tramps 12.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): A Prince of Liars Sept. 29 canceled. When the Bell Tolls 3 to fair house. The Wrong Mr. Wright 4; good house well pleased. A Royal Slave 6. The Belle of New York 9. A Jolly American Tramp 11. The Hottest Coon in Dixie 13. A Husband on Salary 14. A Hoosier Daisy 15. For Her Sake 18.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, manager): Grace Hayward co. Sept. 29-4 presenting Reaping the Whirlwind, The Charity Ball, The Little Rebel, and Graustark to capacity; performances good. The Hottest Coon in Dixie 5 to capacity; performance pleasing. Morey Stock co. 13-18.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): Spedden-Paige co. Sept. 29-1; fair performances to good business. Plays: A Thoroughbred, Who's Who, and Our American Cousin. The Hottest Coon in Dixie 7. The Wrong Mr. Wright 10.

INDEPENDENCE.—AUDITORIUM (B. [illegible], manager): A Hoosier Daisy 4; good performance and business. A Millionaire Tramp 9. Stater's Comedians 13-18. Caught in the Web 23. My Uncle from New York 29.

ABILENE.—SEELYE THEATRE (Herbert Howard, manager): A Hoosier Daisy Sept. 30 to full house well pleased. Victor Lee 1, 2 to good house. Allison Theatre co. 6-11. Richards and Pringle's Minstrels 14. My Uncle from New York 20. Brown's in Town 28.

SALINA.—OPERA HOUSE (W. F. Pierce, manager): Victor Lee, magician, 3 unable to perform on account of rain, but pleased small house 4. A Millionaire Tramp 7. Richards and Pringle's Minstrels 10. Allison Theatre co. 13-18.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (W. A. Stevens, manager): Stetson's U. T. C. 1; good performance; fair house. Our Step Husband 14. A Merry Chase 24. Devil's Lane Nov. 4. Thelma 7.

OTTAWA.—ROHRBAUGH THEATRE (S. B. Hubbard, manager): Chicago Marine Band Orchestra 2; excellent programme to large and appreciative audience. The Wrong Mr. Wright 9. For Her Sake 15.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Dark Sept. 29-4. Morey Stock co. 6-11. Stetson's U. T. C. 18. Richard Carvel 28. Lyman Brothers 30.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Stetson's U. T. C. Sept. 30 to good house. A Hoosier Daisy 2; good house. Noble Dramatic co. 6-11.

WEIR CITY.—OPERA HOUSE (C. F. Hughes, manager): Our Step Husband 4 canceled. A Millionaire Tramp 11. When the Bells Toll 12. The Hottest Coon in Dixie 14. A Hoosier Daisy 19.

HUTCHINSON.—SHAW THEATRE (W. A. Lee, manager): My Uncle from New York 4 to crowded house; performance good.

WELLINGTON.—WOODS' OPERA HOUSE (M

Kirk, manager): Victor Lee, magician 20, 21. The Hottest Coon in Dixie 24.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Mack-Fenton co. Sept. 29-4; fair business, presenting 'Twixt Love and Duty, The Great Diamond Mystery, Her First Husband, Kathleen Mavourneen, The Foxy Bachelor, and The Heart of Kentucky. Quinlan and Wall's Minstrels 7 to fair business pleased. Elsie De Wolfe 8. Her Lord and Master 9. Stuart Robson 10.

PADUCAH.—THE KENTUCKY (James E. English, manager): The Lyman Twins in A Merry Chase 1 pleased good business. Down in Hopkins 3 to fair business. French's Sensation 7 to good business. The Eleventh Hour 8. Two Merry Tramps 9. Helen Grantley in Her Lord and Master 10. Down by the Sea 13.

ASHLAND.—THEATRE (Bryan and Martin, managers): Peck's Bad Boy Sept. 24 to S. R. O.; poor performance. Quinlan and Wall's Minstrels 1 to S. R. O.: best minstrel performance ever seen here. Mack-Fenton co. 6-12 opened in 'Twixt Love and Duty to S. R. O.

MOUNT STERLING.—GRAND OPERA HOUSE (Nimrod Anderson Wilkerson, manager): Quinlan and Wall's Minstrels 8 pleased fair audience. Howard-Dorset co. in 9-11. King Ping Pong Opera co. 15. DeBaugh's Band 15. The Strange Adventures of Amos Skeeter 21.

RICHMOND.—NEW OPERA HOUSE (D. C. Wiggins and Brother, proprietors): Harris-Parkinson co. 6-12 in Lost in Egypt, A True Kentuckian, and Dangers of a Great City pleased; house packed.——ITEM: The Grand Opera House, being erected by the I. O. O. F., is nearing completion.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Whose Baby Are You 8; good business and performance. King Ping Pong 14. Vendome Stock co. 17, 18.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. L. Hamilton, manager): Quinlan and Wall's Minstrels 3 pleased good house.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, manager): Quinlan and Wall's Minstrels 4 to large business; fine performance. De Baugh's Band 9.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, manager): Dark.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, managers): Devil's Auction 3 to S. R. O.; good performance. A Peddler's Claim 5; fair house and co. Tim Murphy 8. Just Struck Town 9. Pete Baker 11. [illegible] 12. The Burglar and the Waif 13. A Millionaire Tramp 15. A Prince of Liars 17.

NEW IBERIA.—VENDOME OPERA HOUSE (A. R. Murray, manager): Murray and Mack 6; S. R. O.; performance excellent; audience pleased. A. G. Allen's Minstrels (under canvas) 10. Human Hearts 18. A Millionaire Tramp 19. Al. G. Fields' Minstrels 24. Jules Grau Opera co. 30. Mrs. Bruno 31.

LAKE CHARLES.—OPERA HOUSE (J. S. Toomer, manager): Murray and Mack 8. The Burglar and the Waif 10. Just Struck Town 12.

CROWLEY.—GRAND OPERA HOUSE (Dave Lyons, proprietor and manager): Murray and Mack 7; large house. The Burglar and the Waif 9.

MONROE.—OPERA HOUSE (I. Sugar, manager): Devil's Auction 2 to capacity; co. failed to please. A Millionaire Tramp 17.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Ole Olson 3; fair attendance. Mildred Holland 4 pleased large house. Andrew Mack 6; good business. Thomas E. Shea 7-11, presenting [illegible], The Bells, [illegible], The Man-o'-War's Man, [illegible], The White Squadron, and Dr. Jekyll and Mr. Hyde to large audiences. Are You a Mason 13, 14. The Sign of the Cross 15. Annie Russell 11.——ITEMS: The sixth annual Maine Musical Festival at the Auditorium 6-8 proved the most successful, both artistically and financially, of any yet held.—[illegible], Keith's general manager, was a guest of Manager [illegible] at Portland Theatre 6. Mr. [illegible] is a native of this State and this was his first visit to Portland Theatre in thirty years.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Harcourt Comedy co. Sept. 29-4 to fine business, presenting to pleased audiences Harbor Lights, The Indian, The Stowaway, Victorian Cross, A Rough Rider's Romance, The Smugglers, Don Caesar de Bazan, [illegible], and Soldier of France. Dot Karroll 6-8 opened with A Night in Chinatown to very large audience. Other plays: The Inside Track, [illegible], and Cinderella. The Christian 20. The [illegible] (return date) 22. The United States Band 23. Rose Coghlan 25. Stetson's U. T. C. 26. Bennett and Moulton Comedy co. 27-Nov. 1.——AUDITORIUM (W. R. Chapman, director): Maine Musical Festival 2-4; to large attendance; artistic success.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, manager): May Parker's Pickaninnies (Y. M. C. A.) 1; large house. A Runaway Match 4; good business; poor co. Bennett-Moulton co. 6-12 opened to good house in Outcasts of Society; good performance. Plays for week: Mortal Enemies, The Pay Train, Darkest Russia, Foul Play, and The Wheel of Fortune. The Christian 15. Dot Karroll 16-18. Phinney's U. S. Band 21. Thomas E. Shea 22-25. [illegible] Park Opera co. 27-29. Stetson's U. T. C. Nov. 3.——ITEMS: Harry Sargent was in the city 2.—Frederick Phinney, Jr., was in town Sunday en route to Bangor.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Phelan Stock co. Sept. 29-4; successful week's business, presenting to pleased audiences Parson Jim, A Wife's Devotion, A Woman in Black, Secret Service, A Bachelor's Honeymoon, The Paymaster, The Moth and the Flame, and The Lady of Lyons. Mildred Holland in Power Behind the Throne to S. R. O.; co. excellent. Dot Carroll 9-11. The Christian 14. U. T. C. 16. Through the Centre of the Earth 17, 18.

BATH.—COLUMBIA THEATRE (Oliver Moses, manager): A Runaway Match 3 to small house. The King of Tramps 4 pleased small house. E. V. Phelan Stock co. 6-12 opened to S. R. O. Plays: Parson Jim, The Moth and the Flame, A Wife's Devotion, The Woman in Black, Secret Service, The Lady of Lyons, A Bachelor's Honeymoon, and The Paymaster. Bennett and Moulton co. 13-20.

OLD TOWN.—CITY HALL (Otis Woodman, manager): Culhane, Chase and Weston's Minstrels 4 to large house; good performance.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): The Fatal Wedding 3 pleased S. R. O. Primrose and Dockstader's Minstrels 6; S. R. O.; performance excellent. A Crazy Guy 8; fair business; poor performance. Mam'selle 'Awkins 9. At Valley Forge 11. Fenberg Stock co. 13-16. A Runaway Girl 17. The Prisoner of Zenda 20. Duss' Band 21. The Dainty Paree Burlesquers 24. Papa's Baby 25. Side Tracked 27. A Desperate Chance 28.——ITEM: The Crazy Guy co. left 9 for New York city, where they will reorganize.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Barlow and Wilson's Minstrels 3 pleased fair audience. The Power of Truth 7; fair business pleased. Next Door 11. Myrkle and Harder co. 13-18. Gus Sun's Minstrels 22. Mickey Finn 25. Wills Brothers 27-29. Two Married Men 31.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): Barlow and Wilson's Minstrels 2 to large audience. Life's Great Lesson 4 to fair house; co. excellent. The Power of Truth 6 to small house; performance fair. A Runaway Girl 15. Myrkle and Harder co. 20-27.

ANNAPOLIS.—OPERA HOUSE (John R. Strange, manager): Adelaide Thurston in At Cozy Corners 8; excellent performance; deserving better patronage. In Gay Paree 21. Micky Finn 22. Papa's Baby 24. Conroy and Mack 27-Nov. 1.

ELKTON.—OPERA HOUSE (V. M. Torbert, manager): A Mother's Heart 7 pleased large audience. A Homespun Heart 11. Conroy and Mack's Comedians 16-18. Mr. Bluff of New York 21. The Man from Mexico 28.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (William P. Meade, manager): Eight Bells 3; packed house; audience pleased. May Fiske Comedy co. 6-11; large business; specialties a feature. King Dramatic co. 13-18. Advertised repertoire: The Cherry Pickers, Cumberland '61, Blue Jeans, Shenandoah, The Sporting Duchess, The Power of the Press, A Ward of France, Jim the Penman, Camille, and Master and Man. Under Southern Skies 24.——EMPIRE THEATRE (James P. Sullivan, manager): Lost in the Desert 6; lurid melodrama; large business. Eugene Cowles Concert co. 10; large and fashionable audience. A Midnight Charge 11 canceled. The Octoroons 11. The Great White Diamond 13. Hi Henry's Minstrels 14.——ITEMS: G. D. Farnum, whose summer home is in Pownal, Vt., nine miles from here, is ahead of The Great White Diamond, and he spent a few pleasant hours with old friends 7.—The blooded horses with the Lost in the Desert co. were attached to a hotel 'bus here 6. The animals ran away, wrecking the 'bus.—Lyman Howe's moving pictures at Odd Fellows' Hall 13.
THOMAS A. HAGGERTY.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Corse Payton's Comedy co. Sept. 29-4 to good business. Louis Mann in Hoch the Consul 6 interested a small audience. The Sign of the Cross 7; full house pleased. Daniel Sully 8 in The Parish Priest repeated the good impression of former visits, but business was small. A Country Kid 9. The King of Detectives 10, 11. Schiller Stock co. 13-18. Mildred Holland 20. Are You a Mason 21.——BIJOU (Henry Myers, manager): Fiddle-Dee-Dee 6-12 opened to full house. The co. is large and the production is well staged. A Woman's Sacrifice 13-15. The Fatal Wedding 16-18.——RICH'S (John F. Wild, manager): Manager Wild expects to open the house again 13 with burlesque.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Happy Hooligan 1 amused good audience. Mildred Holland 2 greeted with an ovation by fair house. The Moth and the Flame 3; business fair. Louis Mann 4 cut the performance of Hoch, the Consul very short, owing to a telegram informing him of the dangerous illness of his wife, and consequently left town the latter part of the evening; business, however, was very good, and the entire co. excellent. Aubrey Stock co. 6-12 opened 6 to immense business in Devil's Island. Corse Payton Stock co. 13-18. Stetson's U. T. C. 21. Rose Coghlan 22. Florodora 23. The Fatal Wedding 24, 25.

LYNN.—THEATRE (Frank G. Harrison, manager): Le Voyage en Suisse 2; performance and attendance good. The Power Behind the Throne 3; performance satisfactory; good business. The Parish Priest 4; performance excellent to large business. J. McAuliffe Stock co. 6-12; performances pleasing to large business. Plays: A Young Wife, Shamus O'Brien, A Fool and His Money, Myles Aroon, No Place Like Home, The Danites, Queen's Evidence, The [illegible], and The Man from Italy. Bennett and Moulton Comedy co. 13-25. Payton Comedy co. 27-1.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): Morrison Comedy co. Sept. 29-4 pleased crowded houses. Plays: For Fair Virginia, The Lady of [illegible], A Man of Mystery, Kidnapped, The Princess of Patches, City of New York, and One Night in June. Cook-Church co. 6-11 opened to S. R. O. in Man's Enemy. The Power Behind the Throne 13. Faust 16. Phelan Stock co. 17. Jerome, a Poor Man 20. Down the Slope 22. A Country Kid 24. Volunteer Organist 25. Schiller Stock co. 27-Nov. 1.

FITCHBURG.—CUMINGS' THEATRE (Wallace and [illegible], lessees; W. A. Wesley, manager): E. V. Phelan Stock co. Sept. 29-4; fair business. Bennett-Moulton co. 6-12 will present The Devil's Web, Shipwrecked, A Daughter of the South, Darkest Russia, Wheel of Fortune, Dangers of New York, Outcasts of Society, By the King's Command, and An Innocent Convict. Opening business good.——WHITNEY OPERA HOUSE (W. F. [illegible], manager): Stuart and Williams' Octoroons 29-1; fair business; performance pleased. A Woman's Sacrifice 2-4; light business.

CHELSEA.—ACADEMY OF MUSIC (Lovell and Crockett, lessees; James B. Field, manager): The Parish Priest, with Daniel Sully, 1; excellent satisfaction to large house. The Octoroons 6; poor performance to fair business. Uncle Terry 7 pleased fair house. The Moth and the Flame 8; good performance to fair returns. The Ivy Leaf 9; pleasing performance. The Belle of Richmond 13. Morrison's Faust 17. Walter Perkins in Jerome, a Poor Man 22. A Runaway Match 25.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): Fran S. James in Wormwood Sept. 25 to fair business; co. weak. Man to Man 1 to good house. At Valley Forge 3 to small business; deserved better. Dodington Stock co. 6-11 opened to S. R. O. Plays: The Gypsy's Warning, The Fatal Command, The Girl I Love, The Midnight [illegible], The Ticket-of-Leave Man, and The Child of the Forest. The Moth and the Flame 14. Down the Slope 16. Jerry Grady's Stock co. 20-25.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): The Ivy Leaf 6; fair business. The Moth and the Flame 7; good house. Colorado 8; good business. The Belle of Richmond 9. Andrew Mack in Tom Moore 10, 11. Through the Center of the Earth 13. Rose Coghlan 14. Annie Russell 15. Ole Olson 16. Are You a Mason 17, 18.——ACADEMY OF MUSIC (C. F. [illegible], manager): Wormwood 6-8; good business. Lafayette 9-11. City of New York 13-15. [illegible] co. 16-18.

ROCKLAND.—OPERA HOUSE (L. [illegible] Bates, manager): Bennett-Moulton co. Sept. 29-4 closed with The Country Girl and The Wheel of Fortune; good co. and business. The Parish Priest 6 to pleased audience. Rose Coghlan 15. The Village Parson 22. Two Sisters 25.——ITEMS: E. Whitney, formerly manager of the Opera House, has entered the real estate business.—Richard Ober, of the Rose Coghlan co., was in town 7, 8.

SALEM.—THEATRE (Cahn and Grant, lessees and managers): Colorado 7. Andrew Mack 9. The Belle of Richmond 10. Through the Center of the Earth 11. The Sign of the Cross 13. Mildred Holland 14. Faust 15. Florodora 16. Annie Russell 17. Rose Coghlan 18. The Fatal Wedding 20. The Volunteer Organist 21. Robert Edeson 22. The Christian 23. Are You a Mason 24.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, managers): Thomas E. Shea Sept. 29-4; full houses. The Moth and the Flame 6; fair house; poor performance. The Ivy Leaf 7; small house. Louis Mann in Hoch the Consul 8 pleased small audience. Through the Center of the Earth 9. Mildred Holland 11. Rose Coghlan 13. The Sign of the Cross 14. Ole Olson 15. Florodora 17.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): Rhe Lorraine co. Sept. 29-4 to fair business; co. good. Repertoire: In Honor Bound, Under Two Flags, Two Orphans, A Royal Prisoner, The Country Girl, and The Parisian Princess. A Trip to the Circus 8 to poor house; poor performance. The Octoroons 11. Eugene Cowles 13. Down the Slope 15. A Jolly Reception 16. Uncle Terry 24.

MARLBORO.—THEATRE (B. C. Riley, manager): Ole Olson 4; large audience; very pleasing performance. Uncle Terry 8, 9 to good house. The King of Tramps 14. The Great White Diamond 18. Daniel Sully in The Parish Priest 22. The Belle of Richmond 25. Walter E. Perkins in Jerome, a Poor Man 27. Stetson's U. T. C. 31.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Frankie Carpenter co. Sept. 29-4; large business. Louis Mann in Hoch the Consul 7 to fair and disappointed audience. The Sign of the Cross 8 by good co. to large and pleased house. Rose Coghlan 16. Jerome, a Poor Man 17. Sons of Ham 18. Are You a Mason 20. Morrison Comedy co. 21-25.

WORCESTER.—THEATRE (Felix R. Wendelschaefer, lessee and manager): The Greenhorn from Breslau 9. The Sign of the Cross 10, 11. My Partner 13.——LOTHROP'S OPERA HOUSE (P. F. Shea and Alf. T. Wilton, lessees and managers): Lewis Morrison's Faust 6-11 enjoyed by large audiences. Bollivar's Busy Day 13-18.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): Daniel Sully in The Parish Priest 9; excellent performance; capacity. Florodora 14. The Moth and the Flame 22. Heart of Chicago 26. Wine, Woman and Song 31.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (Jackson and Dresser, managers): The Sign of the Cross 9; crowded house; excellent performance. Frankie Stock co. 13-18.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Colorado 8; audience pleased.

MICHIGAN.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): A Poor Relation 26, 27; good audience; fine production. A Runaway Match 30; fair production to poor business. Sporting Life 4; good production to fair business. Shore Acres 9. The Eleventh Hour 13. Romeo and Juliet 21.——CITY OPERA HOUSE (William Murrell, manager): In Louisiana 29; below average; poor house. The Chimes of Normandy (local); good production; fair audience.

GRAND RAPIDS.—NEW POWERS (J. M. Wood, manager): San Toy 1 to capacity; co. excellent. Lovers' Lane 2; well received. Thomas Jefferson played Rip Van Winkle 3, 4 to fair business. Cameron Opera co. 7, 8 in A Normandy Wedding pleased large houses. The Silver Dagger 11. The Chaperons 16.——GRAND (O. Stair, manager): A Ruined Life 2-4; record breaking business. For Love and Honor 5-9 to usual large business. A Montana Outlaw 10-12.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, manager): A Poor Relation 3 pleased large audience. Sporting Life 10. Shore Acres 13. A Night in Bohemia (Elks) 15, 16. Walker Whiteside 21. The Burgomaster 23. Lovers' Lane 24. 'Way Down East 28. The Power Behind the Throne Nov. 3. Nell Burgess in The County Fair 13. A Hot Scotch Major 26.

ESCANABA.—PETERSON'S OPERA HOUSE (P. W. Peterson, manager): Len Gansette co. 6 pleased small house. Sporting Life 9. The Game Keeper 11. Alice of Old Vincennes 13. The Burgomaster 20. Romeo and Juliet 29.——ITEM: Work on the new Gladstone Opera House is progressing favorably, and the management expect to open on Thanksgiving Eve.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Elsler, manager): Sporting Life Sept. 24 pleased fair business. Peck's Bad Boy 25; S. R. O. At Valley Forge 26; S. R. O.; audience delighted. Whetten's Vaudeville Stars 6 failed to appear. Romeo and Juliet 13. A Montana Outlaw 16. White's Faust 22.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, manager): A Little Outcast 2; good production. The Minister's Son 14. Sporting Life 16. The Burgomaster 18. Scottish Entertainers 20. A Woman in the Case 23. Rip Van Winkle 28. Irolli's Comedy co. Nov. 3-8.

ANN ARBOR.—ATHENS THEATRE (H. S. Abbot, manager): Si Hopkins 2; good house pleased. At Valley Forge 3; fair business; good co. Porter J. White's Faust 6; good house. A Ruined Life 7; fair house pleased. Len Gansette 11. Royal Theatre co. 13-18.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): The Princess Chic Sept. 30-1 to good business. At Valley Forge 2; good performance; fair house. Porter J. White 4 to small business; good performance. A Ruined Life 6; fair performance; good house. Len Gansette 8. Hogan's Alley 11.

PETOSKEY.—GRAND OPERA HOUSE (Guy H. [illegible], manager): A Poor Relation Sept. 25; performance excellent; small but appreciative audience. Sporting Life 6; audience and performance fair. Shore Acres 13. David Garrick 18. The Power Behind the Throne 29.

CADILLAC.—THE CADILLAC (C. E. [illegible], manager): A Poor Relation Sept. 26; excellent performance to fine house. [illegible] Comedy co. 2-4 failed to appear. David Garrick 8. Hogan's Alley 11. The Eleventh Hour 16. The Power Behind the Throne 27. Tom Marks Nov. 3-8. The Minister's Daughter 11.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Sis Hopkins 1 to S. R. O.; pleased. [illegible] Imperial Stock co. 6-12 opened to crowded house. The Lost Paradise 7. Walker Whiteside 29. Porter J. White in David Garrick Nov. 6. The Prisoner of Zenda 11.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Lovers' Lane 1; fair and pleased house. The Princess Chic 3; fair business. San Toy 4; large house pleased. Wilbur Opera co. 6-11 opened to good business. Davidson Stock co. 13.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): David Garrick 2 to good house. Grace Cameron Opera co. 4; good performance and house. [illegible] co. 6-12 to fair houses. 'Way Down East 18.

FLINT.—STONE'S OPERA HOUSE (Albert C. Pegg, manager): The Princess Chic 2; good house; entire satisfaction. Tom Marks and co. 6-12 pleased packed houses.

BAY CITY.—ARMORY THEATRE (Woods' Opera House Co., lessee; W. J. Daunt, manager): At Valley Forge 1 to fair business. Gaskell Stock co. 6-11 to good houses; satisfactory performances.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Shore Acres 3. Smith Sisters co. 9-11. [illegible] County Fair 9-11. David Garrick 15. The Eleventh Hour 22.

BATTLE CREEK.—POST THEATRE (E. R. Smith, manager): San Toy 2 pleased crowded house. Thomas Jefferson in Rip Van Winkle 4 pleased fair house.

HILLSDALE.—UNDERWOOD OPERA HOUSE (W. A. [illegible], manager): Marks Brothers Sept. 29-4 to capacity; good co. Faust 18. Gaskell's Stock co. 20, 21. David Garrick 29.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): [illegible] Roth 1-3 to fair business. [illegible] White's Vaudeville Stars 7 canceled. Len Gansette 10. Marks Brothers 13-20. In Louisiana 23.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Nobody's Claim 3 to fair business. Hogan's Alley 4 to small house. Shore Acres 7 to large business. 'Way Down East 13.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): At Valley Forge 4; light house; fair co. A Normandy Wedding 6; very small audience. Le Roy [illegible] 8. Porter J. White in Faust 11.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Rose Melville in Sis Hopkins 3 to fine house.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, manager): Porter White in David Garrick date changed to 16. Romeo and Juliet 23.

MINNESOTA.

WILLMAR.—NEW OPERA HOUSE (Crosby and [illegible], managers): Davy Crockett Sept. 26 canceled. Stanford Dodge in The Gladiator 3; good house and performance. McPhee Dramatic co. in The Power of Truth 6 to small house; poor performance. The Deemster 8. A Convict's Daughter 14. The Star Boarder 18. Peck's Bad Boy 22. William Owen 30.

FAIRMOUNT.—OPERA HOUSE (W. W. Ward, manager): King-Perkins co. Sept. 18 in The Boy Tramp; good co. to good house. North Brothers' Comedians 22-27 to capacity. Davy Crockett 1 to fair business; excellent co. E. J. Carpenter's For Her Sake 11. My Friend from Arkansas 18. Angell's Comedians 21-27.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, lessees; Tom Arthur, manager): James Boys of Missouri 3. Bragdon's Minstrels 8. The Star Boarder 11. Walker Whiteside 14. Thelma 15. Peck's Bad Boy 17. The Wrong Mr. Wright 20. [illegible] 22. Rose Coghlan in Alice of Old Vincennes 27. The Game Keeper 29. The Burgomaster Nov. 1.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Dalrymple Comedy co. Sept. 29-4, presenting Miss Sincerity, The Embassy Ball, Sin and Its Shadow, The Man Outside, Zingari, the Gypsy Queen, Bowser, and In Dixie's Land to S. R. O. This co. gave The Embassy Ball 1 at the Minnesota State Prison for the benefit of the prisoners.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, manager): Weary Willie Walker 2 to fair business. Dalrymple Comedy co. 6-12 in Roanoke to S. R. O.; co. fair. Plays first half of week: The Embassy Ball, Dixie's Land. Rudolph and Adolph 13. Thelma 18. Hans Hanson 22. The Buchanan Comedy co. 27-Nov. 1.

OWATONNA.—AUDITORIUM (W. A. Kubat, manager): A Jay in New York 3; poor co. to fair business. Bragdon's Minstrels 8.——METROPOLITAN (J. W. Rowland, manager): Human Hearts Sept. 30 pleased large audience. The Star Boarder 10. Thelma 14. Hans Hanson 21. The Game Keeper 28.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Up York State Sept. 29 to good business. James Boys in Missouri 3 to topheavy house. The Sultan of Sulu 4; packed house pleased. The Night Before Christmas 6. A Modern Magdalen 8. De Wolf Hopper 17.

CROOKSTON.—OPERA HOUSE (C. P. Walker, manager): Pennsylvania 1; small but pleased audience. Hunting for Hawkins 4; large house well pleased. Yon Yonson 7. Haverly's Minstrels 9. A Poor Relation 14.

DULUTH.—LYCEUM THEATRE (C. A. Marshal, manager): Haverly's Minstrels 6; good performance to packed house. A Poor Relation 7, 8. E. J. Carpenter's A Little Outcast 10. A Modern Magdalen 11. The Sultan of Sulu 14, 15. Walker Whiteside 16.

AUSTIN.—OPERA HOUSE (Schlender and Co., managers): Beggar Prince Opera co. 2 failed to appear. The Star Boarder 9. F. C. Bruner 14. A. H. Kearns 17. The Game Keeper 31.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Season opened Sept. 29 with The Deemster to fair audience. Bragdon's Minstrels opened their season here 4. Columbian Concert co. 8.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): A Jay in New York 4; fair performance to poor house. The Star Boarder 13.

MISSISSIPPI.

CLARKSDALE.—NEW CLARKSDALE THEATRE (W. A. Crawley, manager): Season opened Sept. 30 with Henry Beresford in The Wrong Mr. Wright; very good co. to S. R. O. Elmer Walters in A Millionaire Tramp 8; fair business. Harry Ward's Minstrels 16. Olympia Opera co. 20. De Baugh's Military Band 24.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Searles, manager): Devil's Auction 1 to good business; very pleasing performances. Captain Jinks of the Horse Marines 3. A Millionaire Tramp 11. Harry Ward's Minstrels 14. Chris and Lena 16. A Stranger in New York 20. A Trip to Chinatown 21. Mrs. Bruno 25. Reaping the Harvest 27.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Devil's Auction Sept. 29 to capacity. Captain Jinks of the Horse Marines 7. Pete Baker 13. A Hot Old Time 20. A Stranger in New York 22. A Trip to Chinatown 23.

JACKSON.—THE CENTURY (F. T. Raiford, manager): Devil's Auction Sept. 30 to full house. A Millionaire Tramp 7. Captain Jinks of the Horse Marines 9.

COLUMBUS.—OPERA HOUSE (T. J. Lock, Jr., lessee and manager; Willis Jones, business-manager): On the Quiet 11.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Wolerstein and Co., managers): A Millionaire Tramp 6; S. R. O.; performance satisfactory.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Lost River 29 to fair house. Walker Whiteside 6 in Richard III; large crowd pleased. Up York State 11. The Storks 13. The Belle of New York 14. Tim Murphy 18. Richard Carvel 20. All on Account of Eliza 25. De Wolf Hopper 29. The Bostonians 30, 31.——LYCEUM THEATRE (C. U. Philley, manager): Sandy Bottom 28, 29 to large houses. Caught in the Web 30, 1 to good business. A Millionaire Tramp 3, 4 to good business. At Cripple Creek 5, 6.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): A Gambler's Daughter Sept. 30; crowded house pleased. The Wrong Mr. Wright 5; good business; excellent co. When the Bell Tolls 6; fair business and co. The Hottest Coon in Dixie 10. The Belle of New York 11. On the Suwanee River 12. A Millionaire Tramp 14. Tim Murphy 15. Caught in the Web 19. E. J. Carpenter's For Her Sake 20.

DE SOTO.—THE JEFFERSON (Leon Herrick, manager): The Peddler's Claim Sept. 24; good performance to highly pleased audience. Just Struck Town 29 pleased fair audience. Two Merry Tramps 6; excellent performance to large and well pleased audience. Railroad Jack 10. Down by the Sea 17. The Burglar and the Wolf 22. The Dice of Death 27. East Lynne 31.

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NEVADA.—MOORE'S NEW THEATRE (E. H. [illegible], manager): Liberati's Band opened season and new house Sept. 24 to capacity. When the Bell Tolls 4 to fair business; good performance. The Belle of New York 7. Harry Beresford in The Wrong Mr. Wright 8. Suwanee River 13. An Irish Aristocrat 15.

CARTHAGE.—GRAND OPERA HOUSE (E. S. Brigham, lessee; A. S. Brigham, manager): The Gambler's Daughter Sept. 29; fair house; performance good. Western Ladies' Mandolin Orchestra 3. When the Bell Tolls 8. The Belle of New York 10. A Jolly American Tramp 13. Caught in the Web 18. E. J. Carpenter's For Her Sake 23.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Carter-Reynolds co. Sept. 29-4 in Cumberland Gap, Don Caesar de Bazan, The Tie That Binds, Dick's Wife, and The Black Sheep; good co.; fair house. Caught in the Web 6; fair house; co. good. A Jolly American Tramp 8; excellent co.; house good. The Convict's Daughter 11.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, manager): A Jolly American Tramp 6; good business. A Gambler's Daughter 11. Casey's Troubles 13. Kennedy Players 20-25 (Carnival week). The Evil Eye 27. Weary Willie Walker 29. A Hoosier Daisy Nov. 1.

RICHMOND.—DOUGHERTY AUDITORIUM (Colonel Sam Dougherty, manager and proprietor): Santanelli, hypnotist, Sept. 22-27 to large houses. When the Bell Tolls 30 pleased large audience. National Stock co. 2-5 canceled. A Husband on Salary 6. Caught in the Web 11. A Hoosier Daisy 23.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): James Boys in Missouri 2 to good business. The American Tramp 3 to good business. Two Merry Tramps 4 to S. R. O. Carter Reynolds co. 6-8. The Convict's Daughter 10. Kennedy Players 13-20. [illegible] 6. Caught in the Web 11. A Hoosier Daisy 23.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Chase-Lister co. Sept. 29-4 in A Man of Mystery, The Man from Kokomo, A Friendly Enemy, [illegible], The Sins of the Father, and In the Rogues' Gallery; fair business and co. National Stock co. 9-11.

LOUISIANA.—PARKS' OPERA HOUSE (H. A. Parks, manager): Casey's Troubles 11. When the Bell Tolls 20. East Lynne 22.——BURNETT OPERA HOUSE (J. K. O'Neil, manager): The Irish Aristocrat 6; good performance and house. Carter and Reynolds 9-11.

SPRINGFIELD.—BALDWIN'S OPERA HOUSE (Brooks and [illegible], managers): Henry Beresford in The Wrong Mr. Wright 3 pleased good house. The Belle of New York 6. Spedden-Paige Comedy co. 9-11.

LAMAR.—OPERA HOUSE (Moore and Wilson, managers): Western Ladies' Mandolin Orchestra 6; fair business and performance. When the Bell Tolls 10. Grace Hayward Stock co. 13-18.

CHARLESTON.—GRAND OPERA HOUSE (Locke and [illegible], managers): Railroad Jack 6 to S. R. O.; performance excellent.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Dark. An Irish Aristocrat 9. The Hoosier Daisy 31.

BOONVILLE.—STEPHENS' OPERA HOUSE (Stephens and Hickman, managers): Caught in the Web 7; fair house pleased.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Laird Markward, manager): Dark.

MARSHALL.—OPERA HOUSE (William M. Striker, lessee and manager): Caught in the Web 9.

MONTANA.

BUTTE.—SUTTON'S BROADWAY THEATRE (Dick P. Sutton, manager): King Dodo Sept. 28-30 to over $4000 for the three performances. The Liberty Belles 2-5; fair performances to light business. Sousa's Band 6. Ellery's Royal Italian Band 7, 8. On the Stroke of Twelve 9-11. *Florodora* 12-15. Hunting for Hawkins 17, 18. Haverly's Minstrels 19, 20. Pennsylvania 21, 22. The County Fair 23.——GRAND OPERA HOUSE (Howe and Marks, managers): A Broken Heart 5-7. The Honest Blacksmith 9-12.——SUTTON'S FAMILY THEATRE (Dick P. Sutton, manager): Dark.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, manager): King Dodo Sept. 22; delightful performance to packed house. The Honest Blacksmith 8. Ellery's Royal Italian Band 9.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): King Dodo 1; excellent co.; packed house. The Liberty Belles 3 to small house.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, managers): Midnight in Chinatown 3, 4; fair house; good co. Lost River 6; crowded house; good co. E. J. Carpenter's For Her Sake 7. Walker Whiteside 9. Brown's in Town 13. The Night Before Christmas 14, 15. The Storks 16. McFadden's Row of Flats 17, 18. The Wizard of Oz 20. A Modern Magdalen 22.

ALLIANCE.—PHELAN OPERA HOUSE (F. M. Broome, manager): Franklin Nye co. 1-4 in A Man of the World, Buried Alive, The Gold King, The City of New York, and A Man of Mystery to fair business; co. poor. Brown's in Town 8. Midnight in Chinatown 21-23.

FALL CITY.—GEHLING THEATRE (John P. Gehling, manager): Caught in the Web to a large audience; general satisfaction given. For Her Sake 13. Devil's Lane 21.

PLATTSMOUTH.—PARMELE THEATRE (C. C. and T. E. Parmele, managers): Sandy Bottom 6 pleased good house. The Beggar Prince 17. A Devil's Lane 18.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Dark.

NEVADA.

VIRGINIA.—PIPER'S OPERA HOUSE (Ed Piper, manager): Leon Herrmann 6.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Happy Hooligan 3 pleased packed house. Colorado 7; fair house; co. excellent. Andrew Mack in Tom Moore 8 to packed house. Mildred Holland 10. U. T. C. 13. Are You a Mason 15. The Sign of the Cross 17. Florodora 18.——PARK THEATRE (John Stiles, manager): Cook-Church co. finished week 29 to large business. The Blondells in Through the Center of the Earth 6-8 to S. R. O. Barney Gilmore 9-11. Aubrey Stock co. 13-18.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Jere McAuliffe Stock co. Sept. 29-4 closed to large business; good performances. U. T. C. by a No. 2 co. 6; large attendance; poor co. Through the Center of the Earth 14. Uncle Terry 16. The Sign of the Cross 18. Florodora 22. The Climbers 31.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzer, manager): Uncle Terry 3; fair house; good performance. The New Partner (local) 6; good house. Stetson's U. T. C. co. 7; fair house. Phinney's U. S. Band 12. The Sign of the Cross 16. Dow's Minstrels 17.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): A King of Tramps 2; fair house. Uncle Terry 4 to small house. Andrew Mack 7 pleased large house. Mildred Holland 9. Are You a Mason 16. A Runaway Match 17.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): Mildred Holland in The Power Behind the Throne 8 to large and pleased house. Jere McAuliffe's Stock co. 13-18. Florodora 21. The Volunteer Organist 23.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Stetson's U. T. C. 6; light house; fair co. The Christian 8; good business; audience pleased.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): The Christian 13. Rip Van Winkle 18.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Next Door 2-4 to fair business. Gus Hill's aggregation of colored artists in Enchantment 5-8 turned hundreds away; the production was on a magnificent scale; the co. excellent and costumes beautiful. Peck's Bad Boy 9-11. Weary Willie Walker 12-15.
THOMAS J. McALEER.

BRIDGETON.—CRITERION THEATRE (Ed B.

Moore, manager): Janice Meredith 2; co. opened here; very good production; good business. Looping the Loop 3; co. very good; good business. The King of Rags 4; Mayberry Stock co. A Mother's Heart 6; fair house; very good production. Gus Sun's Minstrels 11. Arizona 13. Gay Paree 14. Peck's Bad Boy 20. Two Little Waifs 22. Kidnapped in New York 24. S. Miller Kent in The Cowboy and the Lady 25. The Black Hand 31. Circumstantial Evidence Nov. 1. American Stock Company co. 3. Wills Brothers 6-8. Arizona 15. A Woman's Sacrifice 18. Grace George 19. The Belle of Richmond 22. Flo Irwin in Miss Kidder 25. John Vogel's Minstrels 27. The Parish Priest 28.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Royer Brothers in Next Door 3; poor performance. Henrietta Crosman in The Sword of the King 4 pleased the largest audience of the season. Corse Payton Stock co. 6-12 opened to good business. Plays: Little Lord Fauntleroy, Friends, Free Free, Dangers of a Great City, Harmless Flirtation, Faust, Held by the Enemy, True American Girl, Only a Farmer's Daughter, Midnight Folly, and Over the Hills to the Poorhouse. The Messenger Boy 14. Katzenjammer Kids 15. Faust 16. Peck's Bad Boy 17, 18. The Show Girl 20. Two Little Waifs 21. King Dodo 22. My Partner 23. Anna Held 25.

ELIZABETH.—LYCEUM THEATRE (Edwin Elroy, manager): A Homespun Heart 6-8; business good; fair performance. Looping the Loop 9-11. Tracy, the Outlaw 13-15. Miss New York 16-18. The Limited Mail 20-22.——JACOBS THEATRE (George W. Jacobs, manager): The Black Hand 6; small audience; performance fair. The Climbers 7; small house; excellent performance. In Old Kentucky 8. The Volunteer Organist 10. In Gay Paree 13, 14. The Show Girl 15. Weary Willie Walker 17, 18. King Dodo 21. Duss' Band 24.

RED BANK.—OPERA HOUSE (Charles E. Nieman, manager): Mamie Fleming co. Sept. 29-4 opened in Polly, the Circus Girl to capacity; good co. and play. Other plays: The Deacon's Gal, All in the Family, The Real Lord Lovey, Under Two Flags, and Gyp, the Mountain Girl. Gus Sun's Minstrels 7 to S. R. O.; good performance. The Katzenjammer Kids 9. The Pay Train 13. Two Little Waifs 21. Papa's Baby 22. The King of Tramps 25.

ATLANTIC CITY.—YOUNG'S PIER (John L. Young, manager): Avery and Hart 2-4 in Sons of Ham; fair imitation of Williams and Walker to packed business. Huntley Moore co. 6-8 in Ten Nights in a Bar Room; business fair. A Mother's Heart 9-11. The Show Girl 13, 14. Huntley Moore co. in Kaintuck 15-17. A Desperate Chance 18. Barney Gilmore in Kidnapped in New York 20, 21.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, proprietor and manager): Gus Sun's Minstrels 3; fair performance to light business. Sons of Ham 7; fair business; performance disappointing. The Volunteer Organist 9. Leslie Brothers 13-15. Meadow Brook 17. Two Little Waifs 22. King of Tramps 24.

PASSAIC.—OPERA HOUSE (S. F. Sherman, lessee and manager): My Friend Hogan 4; good house; fair performance. Mr. Bluff of New York 7; fair house; fair performance. Peck's Bad Boy 8; S. R. O.; good performance. Keene and Cool's Vaudeville co. 13-15. Weary Willie Walker 16.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Lovers' Lane 2-4 to good houses; co. pleased. The Climbers 6 to fine house; co. good. Not Guilty 7, 8 to fair attendance; co. satisfactory. In Old Kentucky 9-11. Chester De Vonde 13-18.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): The Millionaire failed to appear. Oriental Troubadours 6; good business and performance. My Friend Hogan 11. Clark's New Royals 18. Circumstantial Evidence 21.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (L. M. Crawford, lessee and manager; W. S. Moss, local manager): Season opened with Too Rich to Marry 1; fair performance to small house.

NEW YORK.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Cowboy and the Lady, with S. Miller Kent, 4, was witnessed by a large audience; play well presented. The initial production of Peck and His Mother-in-Law, a musical comedy in three acts, suggested by the comic pictures of F. Opper and devised, arranged, and staged by Edgar Selden, was successfully accomplished 6. The plot is a somewhat incoherent combination of those of two old farces, My Turn Next, by T. J. Williams, and Poor Pillicoddy, by J. M. Morton, many of the original lines and the business being retained without change. The first act opens in front of the Honeymoon Hotel, at Havana. Thither come Henry Peck and wife on their bridal tour, accompanied by Mother Dear. Peck has married a widow, and convinced that he has married a female Bluebeard he becomes greatly alarmed and imagines his friends have formed a plot against him. The second act shows the corridor of the hotel. Mother Dear, deciding that Mrs. Peck is becoming too fond of her husband, engages Nosey Josie, Peck's former housemaid, to flirt with him with a view of exciting Mrs. P.'s jealousy, but the subject has already fallen a victim to the blandishments of one Daisy Highrole, a grass widow. The outraged Mrs. Peck vows she will start at once for Paris, in the hope of discovering the whereabouts of some of her former husbands. The third act finds the entire co. transferred to the Boulevard Champs Elysee, Paris, where Lynx, the detective, appears disguised as a former husband of Mrs. Peck, supposedly drowned. After creating consternation with the unfortunate Peck he throws off his disguise and Mrs. Peck explains that her former husband was constantly dodging creditors, and had successively assumed the various names by which she had been known. Many bright and catchy, although somewhat reminiscent musical numbers have been supplied. Monroe and Mack were very amusing in the title-role. The scenery, by E. M. Fraser, was very handsome, and the costuming lavish. After the usual pruning and livening up the play should prove successful. Royal Marine Band and Grand Opera co. 9. Mickey Finn 11. Daniel R. Ryan co. 13-18. Hearts Aflame 20. Lulu Glaser 21. The Show Girl 22. Under Southern Skies 24. Gus Sun's Minstrels 25.
ROBERT L. CARROLL.

ALBANY.—EMPIRE THEATRE (Joseph Frank, manager): The Greenhorn from Breslau 4; fairly attended; it seems a pity that M. B. Curtis should waste time on such a production. Adolph Phillips and his German co. gave a clever performance of New York in Wort und Bild 6. An American Invasion 13, 14. Louis Mann in Hoch, the Consul 15.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Lovers' Lane 6-11 opened to large business; co. with Walter Hodges as Rev. Thomas Singleton is the best that has ever been here. Winchester 13-15. Colorado 16-18.——PROCTOR'S (F. F. Proctor, manager; Howard Graham, resident manager): The Wife 6-12 is the bill, and the attendance is large; several additions have been made to the stock co. that is better than ever; specialties by Radie Furman and J. Warren Keane. The Bells 13.——ITEM: A. S. Howson, who was a prominent member of the co. and a general favorite, left 4 to go into rehearsal preparatory to joining Mary Mannering. Arthur Maitland has also gone to New York to prepare for a starring tour.
CHARLES N. PHELPS.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager; W. C. Smith, business-manager): M. B. Curtis in The Greenhorn from Breslau 3 pleased a good house. Foxy Grandpa 4; good houses. Irene Myers 6-11 in The Electrician, The Tide of Life, The Stowaway, The Price of Honor, The White Rat, My Lady Nell, The Power of Wealth, Through the Breakers, The Two Orphans, and Under Two Flags to large and well pleased houses. King Dodo 14.——AUDITORIUM (E. H. Colburn, manager): Dark.——ITEMS: Joseph Welsh, of this city, has resigned as leading tenor with Anna Held. He has been replaced by Herbert Wilke.—The MacKnight Choir will shortly sing The Yeoman of the Guard.—Charles S. Smith, manager of the Shattuck Opera House, Hornellsville, was the guest of W. C. Smith, of the Lyceum, 4.—After the performance of Foxy Grandpa 4, Fleurette De Mar and Stella Franklin went directly to New York to participate in the golden wedding of Mr. and Mrs. James Henry Baudrow, the parents of Joseph Hart.
J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Bennett and Moulton co. Sept. 29-4; large week's business; costumes and settings fine; co. poor. M. B. Curtis presented his new play, The Greenhorn from Breslau 6. It is doubtful if it scores the success of Samuel of Posen, but may prove good when the rough edges are worn off. Nellie McHenry in M'liss 7 to good business; audience pleased. The Heart of Chicago 8 pleased good house. Bolivar's Busy Day 9. The Cowboy and the Lady 10. The Game Keeper 11. Sergeant James 13. The Kilties' Band 14. Colorado 15. Looping the Loop 16. Louis Mann 17. Hilda Thomas 18. King Dramatic co. 20-25. Lyman Howe 27. The Wild Rose 28. New York Day by Day 29. The Show Girl 30. The Blondells 31-Nov. 1.
GEORGE C. MOON.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Ethel Barrymore in A Country Mouse and Carrots pleased a large house 2. King Dodo to good business 3, 4. Kilties' Band 6 drew fairly. Hi Henry's Minstrels 7 to fair attendance. Germania Theatre co. 8 to good business. J. E. Dodson and Annie Irish in An American Invasion 15, 16. Quincy Adams Sawyer 17, 18.——GRAND OPERA HOUSE (Shubert Brothers, lessees; C. H. Plummer, manager): Smith O'Brien in The Game Keeper 2-4 drew well. Eugenie Blair 6-8 gave good performances of Zaza to S. R. O. Under Southern Skies 9-11. A Ragged Hero 13-15. The Span of Life 16-18. The Fisherman's Daughter 20-22.——BASTABLE THEATRE (S. S. Shubert, manager): The Owen Davis Stock co. 6-11 in In the Hands of the Enemy and The Red, White and Blue; good performances and business. Halford Stock co. 13-18. Alma Chester 20-25.——LYCEUM THEATRE (Wemyss Henderson, manager): A Homespun Heart 2-4 to good business. Tangled Relations 9-11. Herbert Stock co. 13—indefinite.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, manager; H. R. Hayden, resident manager): Bennett and Moulton co. 6-11 in Darkest Russia, Outcasts of Society, Shipwrecked, By Order of the King, The Wheel of Fortune, Capital versus Labor, A Daughter of the South, The Under Dog, and Fenn's Ferry pleased large audiences. The Fisherman's Daughter 13-15. Under Southern Skies 16-18.——RAND'S OPERA HOUSE (M. Reis, manager; H. R. Hayden, resident manager): The Smart Set 4 pleased fair house. Adolph Philipp 7; large house. Hi Henry's Minstrels 11. The Kilties' Band 12. Joseph Murphy 13, 14. Sergeant James 15. Next Door 16. Louis Mann 18.

UTICA.—MAJESTIC THEATRE (Shubert Brothers, lessees; Warren E. Day, resident manager): Duss' Band 1 pleased small audience. King Dodo 2 to S. R. O.; excellent performance. Foxy Grandpa 3 pleased packed house. The Heart of Chicago 4 pleased large business. Hi Henry's Minstrels 6; excellent entertainment at crowded houses. Hearts of the Blue Ridge 7 pleased large audiences. The Kilties 8; fine programme to pleased audience. Nellie McHenry in M'liss 9. A Ragged Hero 10, 11. Under Southern Skies 13. Looping the Loop 14, 15. Joe Murphy in Kerry Gow 16. Old Jed Prouty 17. Her Marriage Vow 18.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, manager; Morris Lindner, representative): Under Southern Skies 6-8; fine audiences; good co. Eugenie Blair 9-11, supported good co., pleased large houses in Zaza. The Span of Life 13-15.——LYCEUM THEATRE (A. E. Wolff, manager): King Dodo 6, 7 to good business. Philipps German co. in New York in Wort und Bild 10; satisfactory house. The Climbers 13, 14. J. E. Dodson and Annie Irish 17, 18. Ben Hur 20-25.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): King Dramatic co. 6-11 opened to S. R. O.; co. fair; business good. Plays: The Cherry Pickers, Cumberland '61, Blue Jeans, Shenandoah, The Sporting Duchess, and The Power of the Press. Giannini's Royal Marine Band 12, 13. Louis Mann in Hoch the Consul 14. Winchester 17. Looping the Loop 18.——EMPIRE THEATRE (J. Mitchem, manager): Leath-Booth co. 1-3; co. good; business excellent. James O'Neill's Monte Cristo 18.

PEEKSKILL.—CRYPTIC THEATRE (F. E. Hirsch, manager): Weary Willie Walker 4 to good house; performance good. Maud Hillman co. 6-12 opened with Reaping the Whirlwind to largest house of season; excellent co. Other plays: Gettysburg, What Happened to Bones, In the Heart of Washington, Garry Owen, Enemies for Life, A Vagabond Heiress, and The Octoroon. Love and Ruin 15. Heart of Gold 18. Mamie Flemming co. 20-27.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, manager): When We Were Twenty-one 2; fair house pleased. The Smart Set 3 pleased fair house. The Cowboy and the Lady 11. Under Southern Skies 14. Winchester 16. Joseph Murphy 17.——KASSON OPERA HOUSE (A. L. Covell, manager): Hearts of the Blue Ridge 6 pleased fair audience. Hearts of Gold 10. The Game Keeper 13. Miss New York, Jr., 14. Eugene Cowles Concert co. 16.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, managers): E. V. Phelan Stock co. 6-12 opened with Forgiven to a crowded house; co. excellent. Other plays: The Moth and the Flame, and A Bachelor's Honeymoon. Colorado 13. Giannini's Royal Marine Band 15. The Game Keeper 16. Royer Brothers in Next Door 18. Cowles Concert co. 20. The Dairy Farm 21. The Show Girl 24.

ONEIDA.—THE MUNROE (E. J. Preston, manager): Gypsy Jack Sept. 27; good house and performance. Barlow's Minstrels 1; good business; fair performance. When We Were Twenty-one 4; good house pleased. The Heart of Chicago 6; good business and performance. Hearts of Gold 8 failed to appear. Hi Henry's Minstrels 9. Flo Irwin 13 canceled. Down and Up 18. Herald Square Stock co. 27-Nov. 1.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Robert B. Mantell Sept. 27; good house and performance. Peck's Bad Boy 2; good house; pleasing performance. 'Way Down East 7; packed house; excellent performance. Duss' Band 8; fair house and performance. New York in Wort und Bild 11. Hearts of the Blue Ridge 15. John W. Vogel's Minstrels 27.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): M. B. Curtis in The Greenhorn from Breslau 2 (first performance) was a disappointment to a fair house. Kilties' Band 4 pleased good houses. Foxy Grandpa 7 to S. R. O.; performance good. Tangled Relations 15. The Climbers 16. The Octoroons 21. Quincy Adams Sawyer 22. Royal Marine Band of Italy 23. Mrs. Le Moyne 24. Lulu Glaser 25.

OWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, lessees and managers; John H. Beaumont, resident manager): Mickey Finn 6; good house; performance fair. N. J. Fields' Juvenile Minstrels 11. The Mikado (local), direction of William Archer Pierce, 14, 15.——AHWAGA HALL (J. C. Kenyon, lessee and manager): Wave Hose Co., No. 2, Annual Fair 23-25.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Tangled Relations 3; fair audience. Bolivar's Busy Day 7; fair business; performance and co. good. Hi Henry's Minstrels 10. Lovers' Lane 13. Colorado 14. Under Southern Skies 15. Kilties' Band 16. Eugene Cowles Concert co. 17. Keystone Dramatic co. 20-25.

OSWEGO.—RICHARDSON THEATRE (Henneckaburg Brothers, lessees; J. A. Wallace, manager): Foxy Grandpa 1; fair house pleased. Mickey Finn 2; fair house pleased. Hi Henry's Minstrels 4 pleased good house. The Game Keeper 6 pleased fine house. When We Were Twenty-one 8. Are You a Mason 9. Aubrey Stock co. 13-18.

TICONDEROGA.—UNION OPERA HOUSE (W. T. Bennett, lessee and manager): My Friend Hogan Sept. 26; satisfactory performance; fair house. Monte Cristo 2; performance excellent; fair house. O'Dowd's Fourth Ward 6 (canceled). Chow Chow 10 (canceled). A Trip to the Circus 18. Faust 24.——WEED'S OPERA HOUSE (Alex. Weed, manager): Dark.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Katherine Rober Sept. 29-4 in Madame Sans Gene, Doctor Bill, Sapho, In Dixie Land, A Lady of Quality, Nick Carter, and Roxana's Claim; good business. Daniel R. Ryan 6-12 opened to S. R. O.; excellent satisfaction. Bennett and Moulton co. 13-18.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): When We Were Twenty-one 6; fine performance; good audience. The Kilties 7; excellent performance; appreciative audience. The Game Keeper 8; fair co. and house. Hearts of Gold 14. Down and Up 16. Colorado 22. New York Day by Day 24.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, manager): Wilbur Opera co. 3 closed a very successful engagement. York State Folks 6 pleased S. R. O. 'Way Down East 8 pleased large business. Foxy Grandpa 13. Duss' Band 14. Hearts of the Blue Ridge 15. A Crazy Guy 16. Are You a Mason 17.

COHOES.—OPERA HOUSE (E. C. Game, manager): The Cowboy and the Lady 2; small house; excellent co. The Span of Life 3, 4 pleased large audiences. M'liss 6; co. and business good. A Ragged Hero 7; large and appreciative audience. Bolivar's Busy Day 8; fair business and co. Heart of Chicago 11.

GENEVA.—SMITH OPERA HOUSE (M. Reis, lessee; F. K. Hardison, manager): The Smart Set 2; good performance. Gypsy Jack 3. Foxy Grandpa 8 pleased crowded house. King Dodo 9 to S. R. O.; good music; elaborate costumes and scenery. M'liss 10. Are You a Mason (benefit) 13. The Climbers 15.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Foxy Grandpa 2; full house pleased. Hearts of the Blue Ridge 4; light house pleased. The Game Keeper 7; fair house; very good co. Are You a Mason 8; good house and co. When We Were Twenty-one 10. The Climbers 17.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Foxy Grandpa 6 to good business. When We Were Twenty-one 7; small audience. King Dodo 8 pleased crowded house. Are You a Mason 10 to fair business. Dorothy Lewis 13. Quincy Adams Sawyer 16. Robert Whittier 18.

FISHKILL.—ACADEMY OF MUSIC (Clarance Robinson, manager): Maud Hillman co. Sept. 29-4; very large audience pleased. Brothers Royer 9; fine performance to large house. Giannini's Royal Marine Band of Italy 11. Wormwood 13. The Volunteer Organist 15.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Gypsy Jack 2. Mickey Finn 3; small houses. A Jolly American Tramp 4; fair house. Barlow's Minstrels 7 pleased. King Dodo 11. Tangled Relations 14.

BOONVILLE.—COMSTOCK OPERA HOUSE (Traffarn and Sawyer, managers): Heart of Chicago 2; good performance; fair house. Heart of Gold 7; poor performance and house. Oriental Troubadours 15. The Span of Life 21.

WHITEHALL.—MUSIC HALL (Henry C. Jillson, manager): James O'Neill's Monte Cristo 6; excellent co. to good business. What Happened to Jones 10 pleased fair business. Old Jed Prouty 14. A Trip to the Circus 20.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, manager): O'Neill's Monte Cristo 4; house fair; performance excellent. What Happened to Jones 9. May Parker's Pickaninnies and Concert co. 13. The Two Sisters 18. A Trip to the Circus 23.

HAMILTON.—SHELDON OPERA HOUSE (Lewis and Baring, lessees and managers): Barlow's Minstrels 6 pleased fair audience. Kilties' Band 10 (matinee). Oriental Troubadours 13. What Happened to Jones 17. Down and Up 21.

YONKERS.—MUSIC HALL (William J. Bright, manager): Corse Payton Stock co. Sept. 29-4; receipts $2,500. Florodora 6 pleased good house. Peck and His Mother-in-Law 7 to S. R. O.; excellent performance. Bolivar's Busy Day 10. Human Hearts 13.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, manager): King Dramatic co. Sept. 29-4 to good business. The Cowboy and the Lady 6 to good house; pleasing performance. The Rogers Brothers in Next Door 7 to good house; poor performance.

CANANDAIGUA.—DAVIDSON GRAND OPERA HOUSE (H. H. Freeman, manager): Peck's Bad Boy Sept. 29; good co. to good business. Old Si Stebbins 3; good co. to fair business. Are You a Mason 11. Quincy Adams Sawyer 16.

FORT PLAIN.—FLITCHER OPERA HOUSE (Nelson Smith, manager): Hearts of Gold 9. Kilties' Band 12. The Game Keeper 15. Wormwood 22. New York Day by Day 28.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): 'Way Down East 6; full house pleased. George E. Clark's U. T. C. opens season here 16. Her Marriage Vow 22.

COXSACKIE.—DOLAN OPERA HOUSE (Peirce and Dunton, managers): What Happened to Jones 4 to fair house; good performance. Monte Cristo 9. Giannini's Royal Marine Band 14. Time Will Tell 22.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): The Oriental Troubadours 7; fine performance; good house. James O'Neill in Monte Cristo 16.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Pauline, hypnotist, 6-11 opened to good business; performances pleasing. Barlow's Minstrels 15. Oriental Troubadours 27.

SALAMANCA.—MELENBACKER OPERA HOUSE (J. D. Melenbacker, manager): E. J. Carpenter's Mr. Plaster of Paris 3 to fair house. Joshua Simpkins 7; excellent satisfaction to good house.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, owner and manager; H. B. Rogers, local manager): Gypsy Jack 4; large house; pleasing performance. San Francisco Minstrels 13.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): The Defender 4 pleased; business good. Lost in the Desert 7. The Heart of Chicago 10 (canceled). The Game Keeper 17.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and managers; H. J. Sternberg, resident manager): A Sister's Love 2; poor house. Mickey Finn 4; fair house. Are You a Mason 14.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): Duss' Band 6 pleased large audience. Quincy Adams Sawyer 14.

HAVERSTRAW.—WALDRON OPERA HOUSE (William Waldron, manager): My Friend Hogan 3 pleased crowded house. The Katzenjammer Kids 10.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Foxy Grandpa 10. Keystone Dramatic co. 13-20.

OXFORD.—CITIZEN'S OPERA HOUSE (Harry Tew, manager): Tangled Relations 7; excellent co.; business good. Monte Cristo 18. Down and Up 23.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Are You a Mason 7 to large audience; co. good. When We Were Twenty-one 11.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): E. J. Carpenter's Mr. Plaster of Paris 6 to good business.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): A Jolly American Tramp 6 to large business.

HERKIMER.—GRAND OPERA HOUSE (Ben Scherer, manager): Hearts of the Blue Ridge 3 pleased good house. Hearts of Gold 13.

LE ROY.—NEW OPERA HOUSE (J. A. Maloney, manager): New York Day by Day 21.

PENN YAN.—YATES LYCEUM (H. E. Bell, manager): Dark. Barlow's Minstrels 17.

PERRY.—AUDITORIUM: A Jolly American Tramp 13. Alaska 22.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Reaping the Harvest 1; excellent performance to fair business. Charles B. Hanford in Much Ado About Nothing 7; fine production to appreciative audience. Gordon-Shay Grand Opera co. 9 in Faust; large audience pleased. Paul Gilmore in The Tyranny of Tears 10. The Life's Great Lesson 11. Wormwood 13. Peck's Bad Boy 16.

CHARLOTTE.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Helen Grantly in Her Lord and Master Sept. 30 to good business; performance good. Bertha Creighton 1 in A Colonial Girl; good performance and business. Charles B. Hanford 8 in Much Ado About Nothing to poor business; performance good.——OPERA HOUSE (Nat. Gray, manager): Peruchi-Beldeni co. 29-4 to large business; performances good.

DURHAM.—OPERA HOUSE (Hackney and Freeland, managers): Wormwood 4; poor house disappointed. Gordon-Shay Grand Opera co. in Il Trovatore to S. R. O.; excellent co. The Life's Great Lesson 13. Easy Money 16. Herald Square Opera co. 22. A Wise Woman 23.——ITEM: Work on the new Opera House will probably be completed by next January.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, managers): Reaping the Harvest 6; good house and performance. Gordon-Shay Grand Opera co. 8 in Carmen; S. R. O. pleased. A Tyranny of Tears 9; good house and performance. Who, What and When Minstrels 11. Frank Daniels 16.

NEW BERN.—MASONIC OPERA HOUSE (J. C. Green, manager): A Runaway Match 1; performance fair; good house. Reaping the Harvest 4 to capacity; good performance. Who, What, When Minstrels 10.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. H. Hill and Son, managers): Reaping the Harvest 2; S. R. O. pleased. The Life's Great Lesson 10. Peck's Bad Boy 15. Wormwood 21.

TARBORO.—OPERA HOUSE (J. A. Weddell, manager): Who, What, When Minstrels 7 to S. R. O.; performance good. Wormwood 15.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Barbour Stock co. Sept. 29, 30 to light business. Hunting for Hawkins 3 pleased fair house. Pennsylvania 6; well received by good audience. Florodora 8. Yon Yonson 10. Coronation Choir 11. Haverly's Minstrels 13. E. J. Carpenter's A Little Outcast 16. A Poor Relation 17. Shore Acres 23. The Globe Trotter 31.

FARGO.—THEATRE (C. P. Walker, manager): Hunting for Hawkins 1 pleased good audience. Pennsylvania 7. Florodora 9. Yon Yonson 11. Haverly's Minstrels 14. A Poor Relation 18. E. J. Carpenter's A Little Outcast 20. Shore Acres 21. The Globe Trotter 25. The County Fair 31.

MANDAN.—OPERA HOUSE (W. D. Kennelly, manager): National Stock co. Sept. 23-26. On the Stroke of Twelve 8. Pennsylvania 11. A Poor Relation 20. A Little Outcast 27. Peck's Bad Boy Nov. 12. Sandy Bottom 20.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): On the Stroke of Twelve 2; large audience; good performance. Sousa's Band 3; crowded house.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): The Princess Chic 4; fair house and co. De Wolf Hopper 6 to packed house.——LYCEUM THEATRE (Frank Burt, manager): The Chaperons 2-4 pleased S. R. O. Ward and Vokes 5-11 opened to S. R. O.——BURT'S THEATRE (Frank Burt, manager): The Darkest Hour 2-4 to packed houses; pleased. Nobody's Claim 5-8; S. R. O.——EMPIRE THEATRE (I. H. Garson, manager): Pudd'nhead Wilson was the stock offering 5-11; co. fairly successful.
C. M. EDSON.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Side Tracked 3; good house (rain) pleased. Lew Tigner's Colored Minstrels 6 to fair business; co. strong. Sam T. Jack's Burlesquers 12. The Fast Mail 15. WILLIAM H. McGOWN.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalie, manager): Katie Emmett 1 canceled. Side Tracked 4; large houses. Mr. O'Reilly 6 gave fair performance to topheavy business. The Fast Mail 8 pleased good business. The Princess Chic 10. Would You for Five Millions 11. Robert Mantell in The Dagger and the Cross 13. David Harum 15. Primrose and Dockstader's Minstrels 16. James K. Hackett in The Crisis 17.——FOUNTAIN SQUARE THEATRE (C. J. Gross, manager): A Foxy Boy 2; good attraction to fair patronage. A Hidden Crime 7 pleased good house. A Standard Aarticle 9. Sam T. Jack's Burlesquers 11. Carner Stock co. 13-18.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Howard Kyle in Nathan Hale 2 pleased large audience. Robert Mantell 3 to capacity. When We Were Twenty-one 4 (return); good business. Himmelein's Ideals 6-12 supporting Beatrice Earle in Captain Impudence, On the Frontier, The Great Deveraux Case, and Garry Owen, opening to large business.——ITEM: Manager E. Stanley, of Idora Park, Youngstown, O., has disposed of his Palace of Illusions. He has several flattering offers for the Winter. He will likely be found at Idora Park next season.

FINDLAY.—MARVIN OPERA HOUSE (L. H. Cunningham, manager): A Modern Magdalen Sept. 15; good business greatly pleased. Lovers' Lane 22 to good house. Gertrude Coghlan 26 pleased large audience. Si Plunkard 27 to packed house. J. W. Carner Stock co. 29-4; good attendance. Plays: The Ranch King, Knobs o' Tennessee, A Country Squire, Caught in the Web, A Romance of Coon Hollow, Mugg's Landing, and Brother Against Brother. Mr. O'Reilly 8. The Power Behind the Throne 9. M. A. Hanna 13.

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UPPER SANDUSKY.—McCONNELL'S NEW AUDITORIUM (Dr. R. N. McConnell, proprietor and general manager): A Runaway Match Sept. 4; good house; fair performance. Rip Van Winkle 10; good house and co. Kinsey Komedy co. 30-4 (Fair Week), playing An Innocent Sinner, The Little Meddler, The Mysterious Shadrac Jones, A Runaway Match, A Soldier's Sweetheart, and A Thoroughbred; good co.; large business. Simvelle's Romeo and Juliet 8. Alma Sterling 14.

AKRON.—NEW COLONIAL THEATRE (M. Reis, proprietor; John R. Pierce, manager): The Evil Eye 2 pleased good house. York State Folks 8. Lost River 9. Our New Minister 10. The Power of the Cross 11. Jacobs Stock co. 12, 14, 16, 18. James K. Hackett in The Crisis 15.——GRAND OPERA HOUSE (T. K. Albaugh, manager): Sadie Raymond in The Missouri Girl 6-8 pleased good houses. The Arkansaw Traveler 9-11. A Sister's Love 13-15. The Road to Ruin 16-18.

LORAIN.—NEW VERBECK THEATRE (F. E. Johnson, lessee and manager): Si Hopkins 4 pleased large audience. Katherine Willard in The Power Behind the Throne 6 pleased crowded house. The Prisoner of Zenda 10. Al. W. Martin's Ten Nights in a Bar Room 14. George Sidney in Busy Izzy 16. Old Si Stebbins 17. A Standard Article 22. A Little Outcast 24.——WAGNER OPERA HOUSE (George Buell, acting manager): Peck's Bad Boy 6 to fair business.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Robert Mantell in The Dagger and the Cross Sept. 30 pleased large audience. One Night in June 2; good business and co. Our New Minister 7; fair business; excellent performance. (Return date Nov. 1.) The Prisoner of Zenda 9. A Missouri Girl 11. Strange Adventures of Amos Shooter 13. A Thoroughbred Tramp 15. Gypsy Jack 18. Vogel's Minstrels 21. A Little Outcast 23. Josh Spruceby 25. A Warm Match 28. An American Gentleman 30.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, manager): One Night in June 7; good attraction and house. Primrose and Dockstader's Minstrels 10. Lost River 18. The Princess Chic 22. York State Folks 24.——HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Keystone Dramatic co. 6-11, opening in Utah to crowded house; co. competent. The Minister's Son 17. Mr. Bluff of New York 18.

CANTON.—THE GRAND (M. C. Barber, manager): Sam T. Jack's Burlesquers 3 to immense business; performance very poor. Robert Mantell 4, supported by capable co., presented The Dagger and the Cross to excellent business. York State Folks 7 pleased large house. Lost River 8 to fair business. Our New Minister 9. The Darkest Hour 11. When We Were Twenty-one 14. Ten Nights in a Barroom 15. James K. Hackett 16. Ezra Kendall 17.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George Tannehill, manager): Lew Tigner's Minstrels 2 to large and well-pleased audience. Uncle Josh Spruceby 4 to S. R. O.; creditable performance. A Hidden Crime 6 to packed house; very good co. Old Arkansaw 22. The Fast Mail 25. Royer Brothers' Next Door 28. A Little Outcast Nov. 4. The Madman 7. Shooting the Chutes 11. Romeo and Juliet 15.

MASSILLON.—NEW ARMORY (William R. Lisco, manager): Rebecca Warren in East Lynne 2 pleased large audience. One Night in June 4; good audience; fair co. The Prisoner of Zenda 6 to large and well pleased audience. Charles A. Gardner 10. Nathan Hale 14. California 24. A Little Outcast 27. Hanlon's Superba 29. The Fatal Wedding Nov. 6. Foxy Grandpa 8.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): A Thoroughbred Tramp 3 pleased fair business. Tigner's Colored Minstrels 4 to good house. Old Arkansaw 7; light house; good co. Sam T. Jack's Burlesquers 8. Mr. Jolly of Joliet 11. When We Were Twenty-one 16. The Prisoner of Zenda 18.

BRYAN.—JONES OPERA HOUSE (Hugh MacPhail, manager): Two Married Men 6; large and pleased audience. Peck's Bad Boy 10. The Way of the Wicked 13.——ITEM: Mr. Mallory has dropped out of the firm of MacPhail and Mallory and Mr. MacPhail will manage the house alone this season.

MANSFIELD.—MEMORIAL OPERA HOUSE (Bowers and Mickley, managers): Yale's Evil Eye 3;

(Continued on page 23.)

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Ashton, Antoinette, May Lowers Algen, Mrs. Hugh Arnot, Vera Anderson, Josephine Angela, Mae E. Ainsworth, Ada Arnoldson, Lillian Andrews, Stella Adams.

Brumsley, Edna, Beatie B. Beardsley, Nora Bayes, Louise Bates, Cleo Benoir, Grace Burke, Alice Butler, Iney Barlowe, Lillian Brainard, Henriette Brown, Sophine Burnham, Edith Browning, Eleanor Browning, Melma Bardi, Mary Boyle, Gertrude Barrett, Mary A. Buckminster, Sarah Boyd, Gertrude Barnes, Edith M. Bradford, Florence Beardsley, Daisy B. Barrett, Marion Ballon, Mrs. H. Buchanan, Olga Bowen, Edna Browning, Clara M. Barton, Zena Belasco, Dorothy Brandon, Helen Bell, Edith Blair, Edna Burchell, Emily Battis, Helen Brooks.

Chapman, Clara Louise, Toby Claude, Louise Calville, M. L. Carew, Jessie L. Cassle, Grace Cameron, Madge Corcoran, Virginia Claire, Katherine Clinton, Virginia Clay, Lizzie H. Collier, Mary Clowes, Phyllis Clairmont, Maude Courtney, Lillian H. Crawford, Minnie Church.

De Grace, Lillian, Mrs. Mamie Deaves, Mrs. Mary Dougherty, Lizzie Vinnie Daly, Julia Dean, Teddie Du Coe, Dorothy Dodson, [illegible], Mrs. E. Dameling, Bertie Dale, Ada Deaves, Dickie Delaro, Josie De Witt.

Emmer, May, Lily Emerson, Mrs. Edgerty, Clara Everett, Maybelle Eckert, Maud E. Erskine.

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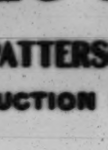

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THIS AGREEMENT made and entered into this twenty-first day of December, 1901, by and between Robert B. Longmire, a dramatic author, party of the first part, and Oliver Labadie, a producer, author, stage director and impresario, party of the second part. *WITNESSETH*, the party of the first part voluntarily accepts and herewith forms a copartnership with the party of the second part in the theatrical property known as "Under a Southern Sky," and hereinafter known by the title "In Louisiana," a "melodrama" in four acts, written by said R. B. Longmire, and the stage effects and original business written and arranged by said O. Labadie. The said party of the first part gives and transfers to the said party of the second part, for the sum of $1.00, in hand paid, "One Equal Half Interest" and part ownership in the said play, to hold for their natural lives and to revert to their heirs thereafter. Each party shall have an equal voice in the affairs of this copartnership and one party to the other hereby bind themselves "Not to dispose" of any part of his ownership, either by lease or otherwise, without the written consent accompanied with an affidavit of consent. This agreement shall hold binding in the "United States of America" and Canada.

Signed, R. B. LONGMIRE. [L. S.]
Signed, OLIVER LABADIE. [L. S.]

Signed, sealed and delivered in the presence of the following witnesses, Geo. S. Wyman, C. W. Hughes.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY TRAMP (W. H. Riley, mgr.): Maxwell, Ia., Oct. 16, State Center 17, Radcliff 20, Story City 21, Ames 22, Woodward 23, Milo 25.

A BREEZY TIME (Eastern; Merle H. Norton, prop.; N. E. Tucker, mgr.): Delphos, O., Oct. 14, Ada 15, Bluffton 16, Ottawa 17, North Baltimore 18.

A BREEZY TIME (Western; Merle H. Norton, prop.; Grant Heth, mgr.): Norton, Kan., Oct. 15, Phillipsburg 16.

A BUNCH OF KEYS (Gus Bothner, mgr.): Red Oak, Ia., Oct. 14, Clarinda 15, Creston 16, [illegible] 17, Maryville, Mo., 18, St. Joseph 19, 20, Soldiers' Home, Kan., 21, Olathe 22, Iola 23, Chanute 24, Pittsburg 25.

A DESPERATE CHANCE: Toledo, O., Oct. 12-18.

A DESPERATE CHANCE: Danville, Pa., Oct. 18.

A DEVIL'S LANE (Jas. F. Green, mgr.): Hastings, Neb., Oct. 14.

A GAMBLER'S DAUGHTER (Eastern; J. M. Ward and E. L. Creevy, mgrs.): Cincinnati, O., Oct. 12-18, Dayton 20-25.

A GAMBLER'S DAUGHTER (Western; J. M. Ward and E. L. Creevy, mgrs.): Litchfield, Ill., Oct. 14, Edwardsville 15, Du Quoin 16, Vincennes, Ind., 17, Princeton 18, East St. Louis, Ill., 19.

A HIDDEN CRIME ([illegible], mgr.): Chicago, Ill., Oct. 12-18, Hammond, Ind., 19, Michigan City 21, Marion 22, Hartford City 27, Portland 28, Cambridge City 29, Columbus 30, Seymour 31, Madison Nov. 1.

A HOMESPUN HEART (Floyd and Williams, mgrs.): Chester, Pa., Oct. 14, Allentown 15, Reading 16, Phoenixville 17.

A HONOLULU COON (Hayes, Roberts and Gillen, mgrs.): Kokomo, Ind., Oct. 15, Ft. Wayne 16, Elwood 18, Anderson 20, Richmond 21, 22, Columbus 23.

A HOOSIER DAISY (Dustin Clifton; G. H. Eiden, mgr.): Springfield, Mo., Oct. 14, Columbus, Kan., 15, [illegible] 16, Girard 17, Joplin, Mo., 18, Webb City, [illegible] Ft. Scott 20, Nevada, Mo., 21, Rich Hill [illegible] Butler 23, Independence 25.

A HOT OLD TIME: New Orleans, La., Oct. 12-18, Jackson, Miss., 19, Greenville 21, Memphis, Tenn., 22, Nashville 23, Chattanooga 24, Lexington, Ky., 25.

A HUSBAND ON SALARY (Fitzpatrick and Aldrich, mgrs.): Pittsburg, Kan., Oct. 14, Carthage, Mo., 15, Webb City 16, Galena 17, Fort Scott, Kan., 18.

A JOLLY AMERICAN TRAMP ([illegible], mgr.): [illegible] Oct. 14, Fort Smith 15, Little Rock, Ark., 16, Hot Springs 17, [illegible] 18, [illegible] San Antonio 24, 25.

A LITTLE OUTCAST (Western; E. J. Carpenter's; [illegible]): [illegible]

A LITTLE OUTCAST (Geo. E. Gill and H. H. [illegible], mgrs.): Pittsburg, Pa., Oct. 13-18.

A MAN OF MYSTERY (Wyckoff and [illegible]; A. A. [illegible], mgr.): Port Huron, Mich., Oct. 13-18.

A MERRY CHASE ([illegible], mgr.): [illegible] Oct. 16, Long View 17, Mineola 18, [illegible]

A MILLIONAIRE TRAMP (Eastern; Elmer Walters; [illegible], mgr.): [illegible] Oct. 14, [illegible] 15, [illegible] 17, [illegible]

A MODERN MAGDALEN: Minneapolis, Minn., Oct. 12-18, [illegible]

A MOTHER'S HEART: Newark, N. J., Oct. 13-18.

A [illegible] ([illegible]): [illegible], Ind., Oct. 14, Dunkirk [illegible], Vincennes [illegible], Centralia [illegible]

A RABBIT'S FOOT (Pat Chappelle, mgr.): Aiken, S. C., Oct. 14, [illegible] 15, Orangeburg 17, Summerville [illegible], Charleston 20, 21.

A RAGGED HERO: Syracuse, N. Y., Oct. 13-15, Rochester 16-18.

A ROMANCE OF COON HOLLOW (J. E. [illegible], mgr.): [illegible] Oct. 13-18, Ottawa 20-22, [illegible] St. Johnsbury [illegible]

A ROYAL FAMILY ([illegible]; Henry B. Harris, mgr.): Atlanta, Ga., Oct. 13, 14, Birmingham, Ala., 15, [illegible] 16, Montgomery 17, Pensacola, Fla., 18, New Orleans, La., 19-25.

A ROYAL SLAVE ([illegible], mgr.): Kewanee, Ill., Oct. 14, [illegible] 15, Galesburg 17, So. Chicago [illegible]

A RUINED LIFE (J. M. Ward and E. L. Creevy, mgrs.): Davenport, Ia., Oct. 14, Rock Island, Ill., 15, [illegible] 17, Joliet 18.

A RUNAWAY MATCH (Eastern; A. E. [illegible], mgr.): Des Moines, Ia., Oct. 16-18.

A RUNAWAY MATCH (Southern; Culligan and [illegible]): Spartanburg, S. C., Oct. 14, Greenville 15, [illegible] Elberton, Ga., 17, Athens 18.

A [illegible] LOVE (H. G. [illegible], mgr.): Akron, O., Oct. 12-14, [illegible] 16, Kenton 17, Delphos 18.

A STANDARD ARTICLE (Alma Sterling; Dan McCoy, mgr.): Fostoria, O., Oct. 15, Fremont 16, [illegible]

A STRANGER AND A TRIP TO CHINATOWN (Snyder and Miller, mgrs.): Pensacola, Fla., Oct. 13, 14, Mobile, Ala., 15, 16, Meridian, Miss., 17, 18.

A THOROUGHBRED TRAMP (Eastern; Elmer Walters; Edward Ferron, mgr.): Washington, D. C., Oct. 13-18, Philadelphia, Pa., 20-25.

A WARM MATCH (Grimmins and Gore; Harry Hardy, mgr.): Sunbury, Pa., Oct. 14, Danville 15, Harrisburg 16, [illegible] 17, Johnstown 18.

A WISE MEMBER (Chas. F. Harris, prop.): Seattle, Wash., Oct. 12-18, Portland, Ore., 20-25, Dalles 30, Pendleton 31, Walla Walla, Wash., Nov. 1.

A WOMAN'S SACRIFICE: Fall River, Mass., Oct. 13-18.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): St. Paul, Minn., Oct. 12-18, Minneapolis 19-25.

ALASKA (Lincoln J. Carter's): Toronto, Can., Oct. 13-18, Hamilton 20, Niagara Falls, N. Y., 21, Lockport 22, Newark 23, Auburn 25, Newark, N. J., 27-Nov. 1.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

ALLEN, VIOLA (The Eternal City): Philadelphia, Pa., Oct. 13-25.

ALL ON ACCOUNT OF ELIZA: Minneapolis, Minn., Oct. 12-18.

ALPHONSE AND GASTON: Reading, Pa., Oct. 15, Allentown 16, Jersey City, N. J., 20-25.

ALPHONSE AND GASTON (Western): Victor, Col., Oct. 14, Cripple Creek 15, Pueblo 16, 17, Colorado Springs 18.

AN AMERICAN GENTLEMAN (Al. Harris, mgr.): Greenville, Pa., Oct. 13, 14, Johnsonburg 15, Kane 16, Bradford 17, Oil City 18.

AN AMERICAN HUSTLER (Geo. F. Hall; Gus Bothner, mgr.): Chambersburg, Pa., Oct. 14, Harrisburg 15, Lebanon 16, Allentown 17, Reading 18, Pottsville 20, Mt. Carmel 21, Williamsport 22, Milton 23, Lock Haven 24, Clearfield 25.

ARE YOU A MASON (Julius Cahn, mgr.): Corning, N. Y., Oct. 14, Hornellsville 15, Bradford, Pa., 16, Olean, N. Y., 17, Jamestown 18.

ARE YOU A MASON (Rich and Harris, mgrs.): Portland, Me., Oct. 13, 14, Manchester, N. H., 15, Portsmouth 16, Lowell, Mass., 17, 18.

ARIZONA: Baltimore, Md., Oct. 13-18.

AROUND THE WORLD IN EIGHTY DAYS: Boston, Mass., Oct. 6-18.

AT THE OLD CROSS ROADS (Arthur C. Aiston, mgr.): Muncie, Ind., Oct. 14, Anderson 15, Indianapolis 16-18, Evansville 19, Paducah, Ky., 20, Cairo, Ill., 21, Fulton 22, Jackson, Tenn., 23, Memphis 24, 25.

AT VALLEY FORGE (Eastern): Freeport, Ill., Oct. 14, La Salle 15, Monmouth 16, Kewanee 17, Galesburg 18, Beardstown 20, Lincoln 21, Pana 22, Alton 23, East St. Louis 26, Cairo 29, Mattoon 31.

BALDWIN-MELVILLE: New Orleans, La., Sept. 14—indefinite.

BANDIT AND CATTLE KING (Jas. H. Wallick, mgr.): Jersey City, N. J., Oct. 13-18.

BARBARA FRIETCHIE (Mary Elizabeth Forbes; Scott Seaton, mgr.): Seattle, Wash., Oct. 12-19, Vancouver, B. C., 20, New Whatcom, Wash., 21, Hoquiam 22, Tacoma 23-25, Portland, Ore., 26-Nov. 2.

BARRYMORE, ETHEL: New York city Oct. 6—indefinite.

BELLEW, KYRLE (A Gentleman of France): Brooklyn, N. Y., Oct. 13-18, Washington, D. C., 20-25, Philadelphia, Pa., 27-Nov. 8.

BEN HUR: Cleveland, O., Oct. 6-18.

BERESFORD, HARRY (J. J. Coleman, mgr.): Nebraska City, Neb., Oct. 14, Sioux City, Ia., 15, Sioux Falls, S. D., 17, Mankato, Minn., 18, Faribault 20, Albert Lea 21, Ft. Dodge, Ia., 22, Iowa Falls 23, Cedar Rapids 24, Muscatine 25.

BINGHAM, AMELIA (A Modern Magdalen): Birmingham, Ala., Oct. 14, Atlanta, Ga., 15, 16, Chattanooga, Tenn., 17, Knoxville 18.

BLANEY STOCK: Newark, N. J.—indefinite.

BOLIVAR'S BUSY DAY: Worcester, Mass., Oct. 13-18.

BOYLE STOCK: Nashville, Tenn.—indefinite.

BROWN'S IN TOWN (Frank Hennessy, mgr.): Fairbury, Neb., Oct. 14, Wymore 16, Concordia, Kan., 18, Hanover 19, Clay Center 20, Manhattan 21, Wamego 22, Salina 23, McPherson 24, Hutchinson 25.

BRUNE, MRS.: Birmingham, Ala., Oct. 16, Selma 17, Montgomery 18, Pensacola, Fla., 20.

BURGESS, NEIL (A County Fair): Seattle, Wash., Oct. 13, 14, Spokane 16, Wallace 17, Missoula, Mont., 18, Anaconda 20, Helena 21, 22, Butte 23, Great Falls 24, Livingston 27, Dickinson 28, Fargo 30, Crookston Nov. 1.

BUSY IZZY (E. D. Blair, mgr.): Uniontown, Pa., Oct. 14, Youngstown, O., 15, Lorain 16, Lima 17, Findlay 18, Toledo 19-22, Columbus 23-25.

CALIFORNIA: Dayton, O., Oct. 13-15, Columbus 16-18.

CAMILLE (H. B. [illegible], mgr.): [illegible], Neb., Oct. 14, Columbus 15, Norfolk 16, [illegible] 17, Albion 18, Fullerton 20, Aurora 21, York 22, St. Paul 23, Ord 24, Central City 25.

CAMPBELL, MRS. PATRICK: New York city Sept. 15—indefinite.

CAPTAIN JINKS OF THE HORSE MARINES (F. J. Kennedy, mgr.): [illegible] Oct. 14, [illegible] Little Rock, Ark., [illegible] Hot Springs [illegible] Texarkana [illegible] Shreveport, La., [illegible] Beaumont, Tex., [illegible] Houston [illegible] Galveston 25.

CARTER, MRS. LESLIE (David Belasco, mgr.): New York city Sept. 29—indefinite.

CASEY'S TROUBLES (Kennedy and Gray, mgrs.): Macon, Mo., Oct. 14, Brookfield 15, Lexington 16, Moberly 18, Warrensburg 20, Clinton 21, Girard, Kan., 22, Carthage, Mo., 23, Monett 24, Webb City 25.

CASTLE SQUARE STOCK (Wm. B. Sherman, mgr.): Hamilton, Can.—indefinite.

CASTLE SQUARE THEATRE: Boston, Mass.—indefinite.

CAUGHT IN THE WEB (J. H. Dobbins, mgr.): Iola, Kan., Oct. 14, Ft. Scott 15, La Mar, Mo., 16, Springfield 17, Carthage 18, Joplin 19, Coffeyville, Kan., 22, Independence 23, [illegible] 24, Perry, O. T., 25, Guthrie 27, Stillwater 28, Pawnee 29, Oklahoma 30, Shawnee 31, El Reno Nov. 1.

COHANS, FOUR: Philadelphia, Pa., Oct. 6-18.

COLUMBIA STOCK: Chicago, Ill.—indefinite.

COLUMBIA STOCK: Washington, D. C.—indefinite.

COLUMBIA THEATRE STOCK: Philadelphia, Pa.—indefinite.

COONTOWN FOUR HUNDRED: Royersford, Pa., Oct. 15, [illegible] 15, Birdsboro 16, Pottstown 17, Phoenixville 18.

CREIGHTON, BERTHA (A Colonial Girl; F. S. Mattox, mgr.): Cordele, Ga., Oct. 14, Albany 15, Americus 16, Macon 17, Columbus 18, Atlanta 20, 21.

CROSMAN, HENRIETTA (The Sword of the King): New York city Oct. 6—indefinite.

DARCY AND SPECK'S STOCK: Philadelphia, Pa., Aug. 30—indefinite.

DAVID GARRICK (Porter J. White): Ludington, Mich., Oct. 15, Big Rapids 16, Muskegon 17, Grand Haven 18.

DAVID HARUM: Middletown, O., Oct. 14, Springfield 15, St. Marys 16, Findlay 17, Lima 18.

DAVID CROCKETT ([illegible] and Sandusky, props.): Idaho Springs, Col., Oct. 14.

DEARBORN STOCK: Chicago, Ill., Sept. 14—indefinite.

DE [illegible], MME. ELSIE (Edward G. [illegible], mgr.): [illegible]

DEVIL'S AUCTION (Chas. H. Yale, mgr.): Fort Worth, Tex., Oct. 14, Dallas 15, Greenville 16, Sherman 17, Denison 18.

DEVIL'S ISLAND: Brazil, Ind., Oct. 14, Terre Haute 15, Mattoon, Ill., 16, Pana 17, Decatur 18.

DE WOLFE: St. Louis, Mo., Oct. 12-18.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 1—indefinite.

DOWN AND UP (Hickman Bros.): Frankfort, N. Y., Oct. 14, Little Falls 15, Rome 16, Camden 17, Oneida 18, Norwich 22, Binghamton 25, Waverly 27, Corning 28.

DOWN BY THE SEA (Phil Hunt, mgr.): Aurora, Ill., Oct. 14, [illegible] 15, St. Charles, Mo., 16, De Soto 17, Alton, Ill., 18, South Chicago 19, Freeport 20, Dubuque, Ia., 21, Waterloo 22, Boone 23, Fort Dodge 24, Sioux City 25.

DOWN MOBILE (Lincoln J. Carter's): Pendleton, Ore., Oct. 14, Baker City 15, Caldwell, Ida., 16, Boise 17, Pocatello 18, Logan, U., 20, Brigham 21, Ogden 22, Salt Lake 23-25.

DOWN THE PIKE: Pittsfield, Mass., Oct. 14, Orange 15, Webster 16, Danielson, Conn., 17, Westfield 18.

DREW, JOHN: New York city Sept. 4—indefinite.

DUFFY'S JUBILEE (Frank W. Nason, mgr.): Oneonta, N. Y., Oct. 20.

DUPREE, MINNIE (W. G. Smyth, mgr.): New York city Sept. 29-Oct. 18.

EAST LYNNE ([illegible]): Terre Haute, Ind., Oct. 16, 17, Peoria, Ill., 18.

EAST LYNNE (Eastern; Warren; Frank Burt, mgr.): [illegible], Pa., Oct. 14, Morgantown, W. Va., 17, Uniontown, Pa., 18, Barnesville, O., 20, Waynesburg, Pa., 21, Sistersville, W. Va., 22, Parkersburg 23, Mt. Vernon, O., 24, Zanesville 25.

EDESON, ROBERT (Soldiers of Fortune): Boston, Mass., Oct. 6-18.

ELITE STOCK (S. H. [illegible], mgr.): Brooklyn, N. Y., Aug. 30—indefinite.

EMPIRE THEATRE: Pittsburg, Pa., Oct. 13-18.

EVERYMAN: New York city, Oct. 13-18.

FARNSWORTH STOCK (Dudley Farnsworth, mgr.): Montreal, Can.—indefinite.

FAUST ([illegible]; [illegible] Bros., mgrs.): Reading, Pa., Oct. 14, Coatesville 15, Trenton, N. J., 16, Phoenixville 17, E. Stroudsburg 18.

FAUST (Porter J. White): [illegible], Mich., Oct. 14, Hillsdale 15, Monroe 16, Port Huron 17, Holly 20, Fowlerville 21, St. Johns 22, Ovid 23.

FAWCETT STOCK: Minneapolis, Minn.—indefinite.

FERRIS STOCK: Minneapolis, Minn.—indefinite.

FINNIGAN'S BALL (Ollie Mack, mgr.): Seattle, Wash., Oct. 12-18, Tacoma 19, 20, Everett 21, Whatcom 22, Vancouver, B. C., 24, 25.

FISHER STOCK: San Francisco, Cal.—indefinite.

FISKE, MRS.: Milwaukee, Wis., Oct. 23-25, Chicago, Ill., 27.

FOREPAUGH'S STOCK: Philadelphia, Pa.—indefinite.

FOR HER CHILDREN'S SAKE: Providence, R. I., Oct. 13-18.

FOR HER SAKE (Eastern; E. J. Carpenter's; Joe Pilgrim, mgr.): Luverne, Minn., Oct. 14, Pipestone 15, Madison 16, Dell Rapids 17, Huron, S. D., 18, Pierre 20, Mitchell 21, Hawarden, Minn., 22, Orange 23, Rock Rapids 24.

FOR HER SAKE (Western; E. J. Carpenter's; Geo. F. Hooper, mgr.): Soldiers' Home, Neb., Oct. 14, Ottawa, Kan., 15, Burlington 16, Chanute 17, Pittsburg 18, Webb City, Mo., 19, Joplin 20.

FOR HOME AND HONOR (Daniel Reed, mgr.): South Chicago, Ill., Oct. 14, Kankakee 16, Paris 17, Terre Haute, Ind., 18.

FOR LOVE AND HONOR (Ed N. McDowell, mgr.): Marion, Ind., Oct. 15, Tipton 17, Alexandria 18, Dayton, O., 20-22, Greenville 24, Union City, Ind., 25.

FRAWLEY, DANIEL (James Neill and Daniel Frawley, props.): Manila, P. I.—indefinite.

GALLAND, BERTHA (Notre Dame): Philadelphia, Pa., Oct. 6-18.

GILHOOLEY'S RECEPTION (Walter J. McDonald, mgr.): Sigourney, Ia., Oct. 14, Eldon 15, Bloomfield 16, Moulton 17, Seymour 18, Leon 20, Mt. Ayr 21.

GILMORE, PAUL (Jules Murray, mgr.): Jacksonville, N. C., Oct. 20, Atlanta, Ga., 27, Hot Springs, Ark., Nov. 7.

GIRARD AVENUE STOCK: Philadelphia, Pa.—indefinite.

GOODWIN, N. C., AND MAXINE ELLIOTT: Philadelphia, Pa., Oct. 6-18.

GRAND OPERA HOUSE STOCK: Philadelphia, Pa.—indefinite.

GRAND STOCK: Pittsburg, Pa.—indefinite.

GRANGER, WILLIS (Edward C. White, mgr.): Olean, N. Y., Oct. 14, Titusville, Pa., 16, Ashtabula, O., 17, Warren 18.

GRANTLY, HELEN (Jas. B. Delcher, mgr.): Little Rock, Ark., Oct. 14, Hot Springs 15, Pine Bluff 16, Texarkana, Tex., 17, Shreveport, La., 18, Lake Charles 20, Beaumont, Tex., 21, Houston 22, Galveston 23, Brenham 24, Belton 25.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., props.; David A. Weis, mgr.): Brooklyn, N. Y., Aug. 30—indefinite.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgrs.): New York city Aug. 30—indefinite.

GYPSY JACK: Olean, N. Y., Oct. 14, Salamanca 15, Titusville, Pa., 16, Ashtabula, O., 17, Warren 18, Cleveland 20-25, Detroit, Mich., 26-Nov. 1.

HACKETT, JAS. K. (The Crisis): Youngstown, O., Oct. 14, Akron 15, Canton 16, Springfield 17, Lafayette, Ind., 18.

HALL, DON C.: Lawrenceburg, Ky., Oct. 13, 15, Shelbyville 16-18, Louisville 20.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Columbia, S. C., Oct. 14, Charleston 15, Savannah, Ga., 16, Augusta 17, Macon 18, Albany 20, Americus 21, Columbus 22, Birmingham, Ala., 24.

HANS HANSON (Jas. T. McAlpin, prop.): Sioux City, Ia., Oct. 14, Orange City 15, Sibley 16, Jackson, Minn., 17, Sherburne 18, New Ulm 19, Owatonna 20, Dodge Center 21, Rochester 22, Galesville, Wis., 23, Baraboo 24, Oconomowoc 25, Watertown 26, Lake Mills 27.

HAPPY HOOLIGAN (Gus Hill's): Brooklyn, N. Y., Oct. 13-18, Syracuse 27-29, Rochester 30-Nov. 1.

HARNED, VIRGINIA: New York city Sept. 29—indefinite.

HAWTREY, CHARLES (A Message from Mars): Boston, Mass., Oct. 6-18.

HEARTS AFLAME: New York city Oct. 6-18.

HEARTS OF GOLD (R. A. Johnson, mgr.): Rome, N. Y., Oct. 14, Mechanicsville 15, Catskill 16, Fishkill 17, Peekskill 18.

HEARTS OF OAK (William B. Gross, mgr.): Virginia City, Nev., Oct. 17, Carson City 18, Reno 20, Vallejo, Cal., 22, Madera 23, Fresno 24, Visalia 25, Hanford 27, Tulare 28, Bakersfield 29, Los Angeles 30-Nov. 1.

HEARTS OF THE BLUE RIDGE (Dorothy Lewis; O. R. New, mgr.): Niagara, N. Y., Oct. 14, Dunkirk 15, Jamestown 16.

HELLO, BILL (Goodhue and Kellogg, mgrs.): Santa Cruz, Cal., Oct. 14, Tulare 15, Bakersfield 16, Santa Barbara 17, Ventura 18, Los Angeles 19-25, Santa Ana 27, San Diego 28, Riverside 29, San Bernardino 30, Fresno 31.

HOGAN'S ALLEY (Harry Yeager, mgr.): Muskegon, Mich., Oct. 14, 15, Hammond, Ind., 16, South Bend 17, Benton Harbor, Mich., 18, Buchanan 20, Holland 21, South Haven 22, La Grange, Ind., 24, Kendallville 25, Ft. Wayne 26, 27.

HUMAN HEARTS (Eastern; Jess M. Blanchard, mgr.): Port Chester, N. Y., Oct. 14, South Norwalk 15, Waterbury 16-18.

HUMAN HEARTS (Western; Jas. H. Browne, mgr.): Baraboo, Wis., Oct. 14, Madison 15, Prairie du [illegible]

HUNTING FOR HAWKINS (Western): [illegible]

IN CONVICT STRIPES ([illegible], mgr.): Evansville, Ind., Oct. 14, Vincennes 15, Quincy, Ill., 17.

IN OLD KENTUCKY: Philadelphia, Pa., Oct. 13-18.

INDIANA FOLKS: [illegible], O., Oct. 14, Coshocton [illegible]

[illegible] ([illegible], mgr.): Albany, N. Y., Oct. 13, 14, Syracuse 15, 16, Rochester 17, 18.

IRVING PLACE STOCK (Heinrich Conried, mgr.): [illegible]

JAMES, LOUIS, AND FREDERICK WARDE: Boise City, Ida., Oct. 13, 14, Pocatello 15, Logan, U., 16, [illegible]

JAMES BOYS IN MISSOURI (Eastern; [illegible]): [illegible]

JAMES BOYS IN MISSOURI (Western; Geo. Elliot, [illegible], mgr.): Fremont, Neb., Oct. 14, [illegible] Grand Island 16, Kearney 18, Fort Collins, Col., [illegible]

JANICE MEREDITH ([illegible]): [illegible]

[illegible]

JUST STRUCK TOWN ([illegible] Walters): [illegible]

[illegible]

KENDALL, EZRA (The Vinegar Buyer): Canton, O., [illegible]

KIDNAPPED IN NEW YORK: Brooklyn, N. Y., Oct. 13-18, [illegible] Lebanon 17, Allentown [illegible]

KYLE, HOWARD ([illegible], mgr.): [illegible], O., Oct. 14, New Philadelphia 15, Wheeling, W. Va., [illegible]

LE VOYAGE EN SUISSE ([illegible], mgr.): Providence, R. I., Oct. 13-18, Milford, Mass., 20, Attleboro 21, New Bedford 22, Taunton 23, Fall River 24, 25.

LEWIS, HORACE (A Poor Relation; Fred G. [illegible], mgr.): [illegible]

LIFE'S GREAT LESSON: Salisbury, N. C., Oct. 14, [illegible] Greenville, S. C., [illegible]

LOOPING THE LOOP: Utica, N. Y., Oct. 14, 15, [illegible] Kingston 18.

LOST IN THE DESERT: [illegible], Oct. 13-18, [illegible]

LOST IN NEW YORK: Butte, Mont., Oct. 12-15, [illegible]

LOVERS' LANE (Western): Terre Haute, Ind., Oct. [illegible] Aurora 17, Elgin [illegible]

[illegible]: Los Angeles, Cal., Oct. 12-18, Oxnard 20, Fresno 21, Stockton 22, Vallejo 24, Oakland 25.

McFADDEN'S FLATS (Gus Hill; Thos. R. Henry, mgr.): Cheyenne, Wyo., Oct. 14, North Platte, Neb., 15, Omaha 16, Lincoln 17, 18, Kansas City, Mo., 19-25, St. Louis 26-Nov. 1.

MACK, ANDREW (Tom Moore): Providence, R. I., Oct. 13-18.

MALONEY, PAT (Frank W. Nason, mgr.): Unadilla, N. Y., Oct. 14, Bainbridge 17, Sherburne 18, Sidney 20, 21, Whitney's Point 22, Marathon 23, Tully 24, 25.

MALONEY'S WEDDING DAY (Jas. L. McCabe; Geo. A. [illegible], mgr.): Mercer, Pa., Oct. 14, Titusville 15, Oil City 16, Franklin 17, Du Bois 18, [illegible] Phillipsburg, N. J., 22, Lock Haven [illegible]

MAN'S [illegible] (George R. White, mgr.): Buffalo, N. Y., Oct. 13-18.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): Chicago, Ill., Oct. 13-25.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Richmond, Ind., Oct. 14, Ft. Wayne 15, Goshen 16, Elkhart 17, South Bend 18, Chicago, Ill., 19-25.

MAN TO MAN (Butterfield and [illegible], mgrs.): Philadelphia, Pa., Oct. 13-18, Allentown 20, Huntington 21, Pottsville 22, Lebanon 23, Lancaster 24, Wilmington, Del., 25, Brooklyn, N. Y., 27-Nov. 1.

MARLOWE, JULIA: Boston, Mass., Oct. 6-18.

MEADOW BROOK (Morgan and Co., props.): Frankfort, Pa., Oct. 13-18.

MELVILLE, ROSE (Sis Hopkins; J. R. Stirling, mgr.): Louisville, Ky., Oct. 13-18, Cincinnati, O., 19-25, Dayton 27, Richmond, Ind., 28, Anderson 29, Logansport 30.

MICKEY FINN (Perry and Burns; W. B. Watson, mgr.): Susquehanna, Pa., Oct. 14, Berwick 15, Mauch Chunk 16, Coatesville 17, Harrisburg 18.

MIDNIGHT IN CHINATOWN: Alliance, Neb., Oct. 14, Crawford 15, Lead, S. D., 17, Denver, Col., 26-Nov. 1.

MASON AND MASON (Rudolph and Adolph): Dubuque, Ia., Oct. 15, Cedar Rapids 17.

MISSISSIPPI (Allen and [illegible], mgrs.): Britt, Ia., Oct. 14, Mason City 15, New Hampton 16, Austin, Minn., 17.

M'LISS (Nellie McHenry): Buffalo, N. Y., Oct. 13-18, Pittsburg, Pa., 20, Dayton, O., 27-29, Indianapolis, Ind., 30-Nov. 1.

MONROE, GEORGE: Baltimore, Md., Oct. 13-18, Richmond, Va., 20-25, Norfolk 27-Nov. 1.

MR. JOLLY OF JOLIET (H. T. Wickham, mgr.): Columbus, O., Oct. 13-15, Toledo 16-18, Detroit, Mich., 19-25.

MR. O'REILLY: Cleveland, O., Oct. 13-18, Chicago, Ill., 20-25, Milwaukee, Wis., 27-Nov. 1.

MR. PLASTER OF PARIS (E. J. Carpenter's; Harry Earl, mgr.): Lewisburg, Pa., Oct. 14, Berwick 15, Bloomsburg 16, Milton 17, Danville 18, Lewisburg 20, Huntington 21, Tyrone 22, Altoona 23, South Fork 24, Johnstown 25.

MRS. JACK (Alice Fischer): New York city, Oct. 6-Nov. 2.

MURPHY, JOSEPH: Troy, N. Y., Oct. 13, 14, Cohoes 15, Utica 16, Gloversville 17, Newburg 18, Philadelphia, Pa., 20-25, Providence, R. I., 27-Nov. 1.

MURPHY, TIM: St. Joseph, Mo., Oct. 18.

MURRAY AND MACK (A Night on Broadway; Ollie Mack, mgr.): Austin, Tex., Oct. 14, Marlin 15, Hillsboro 16, Corsicana 17, Dallas 18, Ft. Worth 20, Denton 21, Dennison 22, Greenville 23, Tyler 24, Marshall 25.

MURRAY, WM. (Othello): Westfield, Mass., Oct. 14, Winsted, Conn., 15, Hartford 16.

MY FRIEND HOGAN (A. D. Cameron, mgr.): Sussex, N. J., Oct. 15, Hawley, Pa., 16, Honesdale 17, Carbondale 18, Susquehanna 20, Tunkhannock 21, Lehighton 22, Mahony City 23, Bloomsburg 24, Sunbury 25.

MY PARTNER: Meriden, Conn., Oct. 14, Hartford 15, Bridgeport 16-18.

NEILL-FRAWLEY (Leigh D. Bruckart, mgr.): Manila, P. I.—indefinite.

NEW AMSTERDAM THEATRE STOCK: Chicago, Ill.—indefinite.

NEW YORK DAY BY DAY: Buffalo, N. Y., Oct. 13-18, Batavia 20, Le Roy 21, Auburn 22, Oswego 23, Rome 24, Cohoes 25.

NEXT DOOR ([illegible] Bros.'; Melville and [illegible], mgrs.): Piedmont, W. Va., Oct. 14, Frostburg 15, Clarksburg 16, Fairmont 17, Martin's Ferry, O., 18, Barnesville 20, Cambridge 21, New Comerstown 22, Uhrichsville 23, Coshocton 24, Zanesville 25.

NOBODY'S CLAIM (Chas. Holden, mgr.): Cincinnati, O., Oct. 13-18.

NOTRE DAME (Bertha Galland): Philadelphia, Pa., Oct. 6-18.

OLD ARKANSAW (Fred Reynolds; Will F. Lindsay, mgr.): Uhrichsville, O., Oct. 15, Canal Dover 16, Lancaster 22, Corning 25, McConnellsville 27, Coshocton 28, Woodsfield 29, Martin's Ferry Nov. 1.

OLD JED PROUTY (William Henry Rudolph, mgr.): Whitehall, N. Y., Oct. 14, Rutland 15, Ottawa, Can., 16-18, Columbus, O., 20-22, Marion 24, Delphos 27, South Bend, Ind., 31, La Porte Nov. 1.

OLD SI STEBBINS: Conneaut, O., Oct. 15, Elyria 16, Lorain 17, Norwalk 18.

OLD SLEUTH: Philadelphia, Pa., Oct. 13-18, Camden, N. J., 20-22, Albany, N. Y., 23-25.

OLE OLSON (Ben Hendricks; Will O. Wheeler, mgr.): Attleboro, Mass., Oct. 14, Lawrence 15, Lowell 16, Gardner 17, Fitchburg 18, Keene, N. H., 20, Brattleboro, Vt., 21, Bellows Falls 22, Greenfield, Mass., 24, North Adams 25.

ONLY A SHOP GIRL (Henry H. Winchell, mgr.): Boston, Mass., Oct. 13-18, Buffalo, N. Y., 20-25, Cleveland, O., 27-Nov. 1.

ON THE QUIET: Memphis, Tenn., Oct. 14, 15.

ON THE STROKE OF TWELVE (W. B. Lawrence, mgr.): Wallace, Ido., Oct. 14, Wardner 15, Spokane, Wash., 16-18.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Marietta, O., Oct. 14, Parkersburg, W. Va., 15, Zanesville, O., 16, Newark 17, Warren, Pa., 18, Buffalo, N. Y., 20-25, Batavia 27, Niagara Falls 28, Warren, Pa., 29, Meadville 30, New Castle 31, Warren, O., Nov. 1.

OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Indianapolis, Ind., Oct. 13-15, Frankfort 17, Marion 18.

OVER THE FENCE (P. S. Mattox, mgr.): Wichita, Kan., Oct. 14, Hutchinson 15, La Junta, Col., 16, Pueblo 17, Cripple Creek 18, Victor 19, Colorado Springs 20, Idaho Springs 21, Central City 22, [illegible]

[illegible] ([illegible], mgr.): [illegible], Ia., Oct. 14, [illegible] Algona 16, Emmetsburg 17, [illegible]

[illegible]

PAYTON STOCK (Corse Payton, prop.; David J. Ramage, mgr.): [illegible], Mass., Aug. 31—indefinite.

PECK AND HIS MOTHER-IN-LAW ([illegible], mgr.): [illegible]

PECK'S BAD BOY ([illegible]): [illegible]

PECK'S BAD BOY (Southern; [illegible], mgr.): [illegible]

PECK'S BAD BOY (Western; [illegible], mgr.): Chippewa Falls, Wis., Oct. 14, Stillwater, Minn., [illegible]

PENNSYLVANIA ([illegible], mgr.): Billings, Mont., Oct. 14, [illegible] Great Falls 16, Helena [illegible] Spokane, Wash., [illegible]

[illegible]

[illegible] ([illegible], mgr.): Cincinnati, O.—indefinite.

[illegible] STOCK: Hartford, Conn.—indefinite.

PUDD'NHEAD WILSON (Shipman Bros., mgrs.): Effingham, Ill., Oct. 14, Tuscola 15, Pana 16, Clinton 17, Springfield 18.

QUEEN OF THE HIGHWAY (Walters'; W. McGowan, mgr.): Chicago, Ill., Oct. [illegible]-Nov. 1.

RADCLIFFE'S, CARRIE, STOCK: Philadelphia, Pa.—indefinite.

RAILROAD JACK (Eastern; E. Guy Caufman, mgr.): Forest City, Ark., Oct. 14, Memphis, Tenn., 15, 16, [illegible], Ark., 17, Helena 18, Pine Bluff 20, Little Rock 21, 22, Morrilton 23, Hot Springs 24, 25.

RAILROAD JACK (Western): Durango, Col., Oct. 14, Silverton 15, Rico 16, Telluride 17, Ouray 18, Montrose 20, Gunnison 21.

RAYS, THE (Johnny and Emma; A Hot Old Time; George [illegible], mgr.): New Orleans, La., Oct. 12-18.

REAPING THE HARVEST (C. H. Le Pearl, mgr.): [illegible], Ga., Oct. 14, Athens, Ga., 15, Anniston, Ala., 16, Tuscaloosa 17, Columbus, Miss., 18, Tupelo 20, Winona 21, Greenwood 22, Canton 23, Jackson 24, Natchez 25.

REYNOLDS-HARRINGTON: San Francisco, Cal., Sept. [illegible]—indefinite.

RIP VAN WINKLE: Washington C. H., O., Oct. 14, Circleville 15, Logan 16, Nelsonville 17, Jackson 18, Wellston 20, Glouster 21, New Straitsville 22, Lexington 23, Delaware 24, Marion 25.

RIP VAN WINKLE ([illegible]): Washington C. H., O., Oct. 14, Circleville 15, Logan 16, Nelsonville 17, Jackson 18, Wellston 20.

ROBSON, ANDREW: Fort Dodge, Ia., Oct. 14, Council Bluffs 17, Nebraska City 18, St. Joseph 20.

ROMEO AND JULIET ([illegible]; R. F. Trevellick, mgr.): Plain City, O., Oct. 14, Mechanicsburg 15, Lebanon 16, Franklin 17, Eaton 18, Troy 20, London 21, Xenia 22, Washington C. H. 23, Greenfield 25.

RUPERT OF HENTZAU (Wallace Munro, prop.; Harry Phillips, mgr.): London, Can., Oct. 14, St. Thomas 15, Guelph 16, St. Catharines 17, Lockport, N. Y., 18, Rochester 20-22.

RUSSELL, ANNIE: New Bedford, Mass., Oct. 14, Lowell 15, Portland, Me., 16, Salem, Mass., 17, Worcester 18.

SANDY BOTTOM (Hampton and Hopkins, mgrs.): Des Moines, Ia., Oct. 13-15, Dubuque 16, Freeport, Ill., 17, Madison, Wis., 18, Oshkosh 19, Ripon 20, Waupaca 21, Portage 22, St. Point 23, Wausau 24, Marshfield 25.

SEARCHLIGHTS OF A GREAT CITY: Baltimore, Md., Oct. 13-18.

SHERIDAN KEENE, DETECTIVE (Davidson and Loveland, mgrs.): Jacksonville, Ill., Oct. 14, Springfield 15, Lincoln 16, Decatur 17, Taylorville 18, Pana 20, Shelbyville 21, Washington, Ind., 22, Vincennes 23, Danville, Ill., 24, Bloomington 25.

SHOOTING THE CHUTES (Ollie Mack, mgr.): Clearfield, Pa., Oct. 14, Barnesboro 15, South Forks 16, Windber 17, Johnstown 18, Latrobe 20.

SHORE ACRES (William R. Gross, mgr.): Hancock, Mich., Oct. 14, Calumet 15, Ashland, Wis., 16, West Superior 17, Duluth, Minn., 18, Brainerd 20, Fargo, N. D., 21, Crookston, Minn., 22, Grand Forks, N. D., 23, Winnipeg, Can., 24, 25, Billings, Mont., 30, Great Falls 31, Helena Nov. 1.

SIDE TRACKED (Western; Jules Walters; Jas. F. Fulton, mgr.): Hutchinson, Minn., Oct. 14, Redwood Falls 15, [illegible] City, Ia., 18.

SI PLUNKARD (J. C. Lewis; Bob Mack, mgr.): St. Mary's, O., Oct. 14, Celina 15, Greenville 16, Troy 17, Hamilton 18.

SKINNER, OTIS (Lazarre): Detroit, Mich., Oct. 13-18.

SOTHERN, E. H.: Detroit, Mich., Oct. 13-15, Toledo, O., 16, Columbus 17, Youngstown 18.

SPOONER CINCINNATI STOCK (Mrs. Spooner, prop.; Isaac Payton, mgr.): Cincinnati, O., Sept. 1—indefinite.

SPOONER STOCK (Mrs. Spooner, prop.; Wm. McAllister, mgr.): Brooklyn, N. Y., Aug. 25—indefinite.

SPOTLESS TOWN: Chicago, Ill., Oct. 13-18, St. Louis, Mo., 19-25, Cleveland, O., 27-Nov. 1.

STANDARD THEATRE STOCK: Philadelphia, Pa.—indefinite.

STODDART, J. H.: Salt Lake City, U., Oct. 16-18, Portland, Ore., 21, 22, Seattle, Wash., 23, 24, Victoria, B. C., 27, Vancouver 28, 29, Tacoma, Wash., Nov. 1.

STRANGE ADVENTURES OF AMOS SKEETER (J. S. Strahl): Wooster, O., Oct. 14, Mt. Vernon 15, Cambridge 16, Chillicothe 17, Huntington, W. Va., 18.

STUDY IN RAGS: Abingdon, Va., Oct. 14, Bristol, Tenn., 16, Johnson City 17, Jonesboro 18, Greenville 20, Athens 21.

SUPERBA (Hanlon's): Cincinnati, O., Oct. 12-18.

TEN NIGHTS IN A BAR ROOM (Al. W. Martin's): Loraine, O., Oct. 14, Canton 15, Wooster 16, Shelby 17, Mansfield 18.

THANHOUSER STOCK: Milwaukee, Wis., July 2—indefinite.

THE BELLE OF RICHMOND: Lawrence, Mass., Oct. 16, Taunton 20, Plymouth 22, New Bedford 23, Southbridge 24.

THE BLACK VIPERS: Chicago, Ill., Oct. 12-18, Toledo, O., 19-25.

THE CLIMBERS: Rochester, N. Y., Oct. 13, 14, Geneva 15, Ithaca 16, Watertown 17, Ogdensburg 18, Montreal, Can., 20-25.

THE CONVICT'S DAUGHTER (Eastern; Starr L. Pixley, mgr.): Kansas City, Mo., Oct. 12-18, St. Louis 19-25.

THE CONVICT'S DAUGHTER (Western; Roland G. Pray, mgr.): Tacoma, Wash., Oct. 12-14, Portland, Ore., 19-25.

THE COUNTERFEITERS (Carl A. Haswin, mgr.): Providence, R. I., Oct. 13-18, Newark, N. J., 20-25.

THE COWBOY AND THE LADY (S. Miller Kent): Holyoke, Mass., Oct. 18.

THE DARKEST HOUR (Lincoln J. Carter's): Cadiz, O., Oct. 14, Wellsburg 15, Wheeling, W. Va., 16-18, Martin's Ferry, O., 20, Steubenville 21, Beaver Falls, Pa., 22, McKeesport 24, Washington 25.

THE ELEVENTH HOUR (Eastern; Lincoln J. Carter's): St. Louis, Mo., Oct. 12-18, Chicago, Ill., 19-25, So. Chicago 26, Kankakee 28, Ottawa 29, Dixon 30, Sterling 31, Rock Island Nov. 1, Davenport, Ia., 2.

THE ELEVENTH HOUR (Southern; Lincoln J. Carter's): Elk Rapids, Mich., Oct. 14, Kalkaska 15, Cadillac 16, Frankfort 17, Manistee 18, 19, Ludington 20, Grand Haven 21, Benton Harbor 22, Niles 23, Three Rivers 24, Battle Creek 25.

THE FAST MAIL (Lincoln J. Carter's): Marysville, O., Oct. 14, Urbana 15, Richmond 16, Xenia 17, Washington C. H., 18.

THE FATAL WEDDING: Fall River, Mass., Oct. 16-18.

THE FATAL WEDDING: Wheeling, W. Va., Oct. 13-16, Steubenville, O., 17, Rochester, Pa., 18, East Liverpool, O., 20, Sharon, Pa., 21, New Castle 22, Youngstown, O., 23, [illegible], Pa., 24, Erie 25.

THE FATAL WEDDING: Jersey City, N. J., Oct. 13-18.

THE FISHERMAN'S DAUGHTER (Hilda Thomas; E. J. Buckley, mgr.): Troy, N. Y., Oct. 13-15, Johnstown 16, Gloversville 17, Schenectady 18.

THE FLAMING ARROW (Lincoln J. Carter's): Toledo, O., Oct. 12-15, Grand Rapids, Mich., 16-18, Detroit 19-25, Wyandotte 26, Monroe 27, Norwalk 28, Elyria, O., 29, Akron 30-Nov. 1.

THE FOLKS UP WILLOW CREEK (Frank Davidson, mgr.): Toronto, O., Oct. 16, Harmony, Pa., 17, Evans City 18, East Palestine 20, Minerva 21, Carrollton 22.

THE GAME KEEPER (Eastern; Smith O'Brien; Walter F. [illegible], mgr.): Johnstown, N. Y., Oct. 14, Fort Plain 15, Saratoga 16, Cohoes 18.

THE GAME KEEPER (Western; Thos. J. Smith; Fred Walton, mgr.): Ishpeming, Mich., Oct. 14, Hancock 16, Lake Linden 17, Calumet 18, Bessemer 20, Ironwood 21, Washburn 22, Ashland 23, Chippewa Falls 24, Eau Claire 25.

THE HARKRIDERS: Chicago, Ill.—indefinite.

THE HEART OF CHICAGO: Palmer, Mass., Oct. 14, Ware 15, Clinton 16, Franklin 17, Woonsocket, R. I., 18, Fall River, Mass., 20-22, Bristol 23, Plymouth 25, Providence, R. I., 27-Nov. 1.

THE HEART OF MARYLAND: New York city Oct. 13-18, Boston, Mass., 20-25, Providence, R. I., 27-Nov. 1.

THE HOTTEST COON IN DIXIE (Eugene Spofford, mgr.): Pond Creek, O. T., Oct. 23, Wellington, Kan., 24, Wichita 25, Newton 27, McPherson 28, Hutchinson 29, Dodge City 30, Garden City 31, Lamar, Col., Nov. 1.

THE IRISH ARISTOCRAT: Clinton, Mo., Oct. 14, Nevada 15, Butler 16, Rich Hill 17, Parsons, Kan., 18.

THE IRISH PAWNBROKERS ([illegible] mgr.): [illegible], Harrison, [illegible] 16, [illegible] 17, [illegible] 18, Spring Valley 19, [illegible] 20, [illegible] 21, [illegible] 22, Bloomington 23, [illegible]

THE [illegible]: New York city Oct. 13-18.

THE [illegible] OF [illegible]: Boston, Mass., Oct. [illegible]

THE KING OF TRAMPS (Harry Levy, mgr.): Marlboro, Mass., Oct. 14, [illegible] 15, Westfield 16, [illegible] 17, [illegible], Conn., 18, [illegible], N. J., 20, Asbury Park 21, New Brunswick 22, Red Bank 23, [illegible], Pa., 27-Nov. 1.

THE LIBERTY BELL ([illegible], mgr.): Philadelphia, Pa., Oct. 13-18, [illegible], N. Y., 20-25.

THE [illegible] (Lincoln J. Carter's): Milwaukee, Wis., Oct. 12-18, Kenosha 19, [illegible], Ill., 20, Crawfordsville, Ind., 21, Indianapolis 23-25, Cincinnati, O., 26-Nov. 1.

THE MAN WHO DARED (Howard Hall): Cleveland, O., Oct. 13-18, Akron 20-22, Columbus 23-25.

THE [illegible] (Louis J. [illegible]; Shipman Bros., mgrs.): Butler, Pa., Oct. 14, Lorain, O., 15, Washington, Pa., 16, New Kensington 17, Mt. Pleasant 18.

THE MINISTER'S DAUGHTERS (Gowan Bros., mgrs.): Weston, W. Va., Oct. 14, West Union 15, Parkersburg 16, Cambridge, O., 17, Zanesville 18.

THE MINISTER'S SON (W. B. Patton; J. M. Stout, mgr.): Iron Mountain, Mich., Oct. 14, Oconto 15, Fond du Lac, Wis., 16, Wausau 17, Stevens Point 18, Dodgeville 21.

THE MISSOURI GIRL (Eastern; Fred Raymond, mgr.): E. Liverpool, O., Oct. 14, Wilsonville 17, Rochester, Pa., 20, Canal Dover, O., 21, McConnellsville 22, Zanesville 23, Wellsburg, W. Va., 24, Waynesburg, Pa., 25, Monongahela 26, Belle Vernon 28.

THE MISSOURI GIRL (Western: Fred Raymond's; Harry S. Hopping, mgr.): Waterloo, Ia., Oct. 14, Waverly 15, Hampton 16, Cedar Falls 17, Mason City 18, Eagle Grove 20, Webster City 21, Boone 22, Jefferson 23, Fonda 24, Storm Lake 25, Le Mars 27.

THE MONTANA OUTLAW: Battle Creek, Mich., Oct. 14.

THE NIGHT BEFORE CHRISTMAS (Burt and Nicholai, mgrs.): Lincoln, Neb., Oct. 14, 15, Beatrice 16, Horton 17, Topeka, Kan., 18, Kansas City, Mo., 19-25.

THE NIGHT OF THE PARTY (Weedon Grossmith): New York city Oct. 2—indefinite.

THE NINETY AND NINE: New York city—indefinite.

THE OLD HOMESTEAD (Denman Thompson's): Boston, Mass., Oct. 20-Nov. 15.

THE OTHER FELLOW (Harry West; Geo. A. Clarke, mgr.): Ocala, Fla., Oct. 14, Gainesville 15, Lake City 16, Madison 17, Tallahassee 18, Bainbridge, Ga., 20, Albany 21, Dawson 22, Cuthbert 23, Troy, Ala., 24, Union Springs 25.

THE PARISH PRIEST: Newport, Me., Oct. 14.

THE PEDDLER'S CLAIM (Sam Morris; Henry B. Marks, mgr.): Lake Charles, Tex., Oct. 16, Beaumont 17, Houston 18, Galveston 19, Yoakum 20, Victoria 21, Cuero 22, San Antonio 23.

THE POWER OF THE CROSS: Cleveland, O., Oct. 13-18.

THE PRIDE OF JENNICO (Percy Sage, mgr.): Toronto, Can., Oct. 13-18.

THE PRISONER OF ZENDA (Edwin Mordant and Ola Humphrey; Shipman Bros., mgrs.): Clarksburg, W. Va., Oct. 14, Grafton 15, Martin's Ferry, O., 16, Washington, Pa., 18.

THE PRISONER OF ZENDA (T. B. Alexander; Shipman Bros., mgrs.): Coshocton, O., Oct. 14, Zanesville 15, Mansfield 16, Mt. Vernon 17, Marion 18.

THE ROAD TO RUIN (Ed H. Lester, mgr.): Columbus, O., Oct. 13-15, Akron 16-18, Chicago, Ill., 19-31.

THE ROYAL LILLIPUTIANS: Philadelphia, Pa., Oct. 13-18, New York city 20-25, Philadelphia, Pa., 27-Nov. 1.

THE SCOUT'S REVENGE (W. H. Ryno, mgr.): St. Louis, Mo., Oct. 12-18, Chicago, Ill., 19-25.

THE SIGN OF THE CROSS (Fred G. Berger, mgr.): Lawrence, Mass., Oct. 14, Portland, Me., 15, Laconia 16, Manchester 17, Concord, N. H., 18, Lowell, Mass., 20, Northampton 21, North Adams 22, Troy, N. Y., 23, 24, Albany 25, Montreal, Can., 27-Nov. 1.

THE SILVER DAGGER (Al. W. Cross, mgr.): Ottumwa, Ia., Oct. 14, Oskaloosa 15, Iowa City 16, Canton, Ill., 17, Peoria 18.

THE SMART SET: Newark, N. J., Oct. 13-18, Philadelphia, Pa., 27-Nov. 1.

THE SPAN OF LIFE: Rochester, N. Y., Oct. 13-15, Syracuse 16-18, Newark 20, Boonville 22, Ottowa, Can., 23-25, Montreal 27-Nov. 1.

THE THREE MUSKETEERS (Billy Cassad, mgr.): Mound City, Ill., Oct. 14, Poplar Bluff, Mo., 15, Batesville, Ark., 16, Brinkley 17, Helena 18.

THE TIDE OF LIFE: Howard, Ill., Oct. 14, Woodstock 15, De Kalb 17, Beardstown 23.

THE TWO SCHOOLS: New York city Sept. 30—indefinite.

THE TWO SISTERS (Hickey and Wamington, props.): Burlington, Vt., Oct. 14, St. Johnsbury 15, Barre 16, Granville, N. Y., 18, Bridgeport, Conn., 20-22, Fall River, Mass., 23-25, Willimantic, Conn., 27, Danielson 28.

THE VILLAGE POSTMASTER: Aurora, Ill., Oct. 14, Elgin 15, Belvedere 16, Rockford 17, Freeport 18, Davenport, Ia., 19, Clinton 20, Sterling, Ill., 21, La Salle 22, Ottawa 23, Streator 24, Peoria 25.

THE WAY OF THE WICKED (Louis J. Gosse, mgr.): Springfield, O., Oct. 14.

THELMA (No. 1; Alden Benedict's: J. H. Bernard, mgr.): Denver, Col., Oct. 12-18, Leadville 19, Grand Junction 20, Glenwood Springs 21, Aspen 22, Salida 23, Canon City 24, Pueblo 25.

THERE'S MANY A SLIP: New York city Sept. 15—indefinite.

THROUGH THE CENTER OF THE EARTH (Blondell and Fennessy, mgrs.): Concord, N. H., Oct. 14, Biddeford, Me., 15, 16, Lewiston 17, 18.

THURSTON, ADELAIDE: Lynchburg, Va., Oct. 14, Roanoke 15, Danville 16, Greensboro, N. C., 17, Raleigh 18.

TOMMY ROT (Mrs. Osborn, mgr.): New York city Oct. 20—indefinite.

TRACY, THE OUTLAW (Percy G. Williams, mgr.): Elizabeth, N. J., Oct. 13-15, Frankfort, Pa., 16-18, New York city 20-25.

TREASURE ISLAND: Philadelphia, Pa., Oct. 13-18.

TWO LITTLE WAIFS (Lincoln J. Carter's): Washington, D. C., Oct. 13-18, Wilmington, Del., 20, Trenton, N. J., 21, New Brunswick 22, Bridgeton 23, Elizabeth 24, 25, New York city 27-Nov. 1.

TWO MARRIED MEN (Eastern; Swafford and Colton, mgrs.): Elkins, W. Va., Oct. 15, Hambleton 16, Mount Savage, Md., 17, Brunswick 18.

TWO MERRY TRAMPS (Wood and Ward, props.): Mattoon, Ill., Oct. 14, Charleston 15, Paris 16, Danville 17, Bloomington 18, Peoria 19, Canton 20, Galesburg 21.

UNCLE JOSH SPRUCEBY (Eastern): Atlantic, Ia., Oct. 21.

UNCLE TERRY: Claremont, N. H., Oct. 18, Coon Hollow Nov. 1.

UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.): Paris, Ill., Oct. 14, Danville 15, Bloomington 16, 17, Kankakee 18.

UNCLE TOM'S CABIN (Al. W. Martin's): Pekin, Ill., Oct. 14, Peoria 15, Canton 16, Burlington, Ia., 17, Oskaloosa 18.

UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Gloversville, N. Y., Oct. 14, Amsterdam 15.

UP YORK STATE: Kansas City, Mo., Oct. 12-18.

WARD AND VOKES (The Head Waiters): Milwaukee, Wis., Oct. 12-18.

WARFIELD, DAVID (The Auctioneer): Brooklyn, N. Y., Oct. 13-18.

'WAY DOWN EAST (Eastern): Ridgway, Pa., Oct. 15, Du Bois 16, Butler 17, Sharon 18, Greenville 20, Oil City 21, Meadville 22, New Castle 23, Washington 24.

'WAY DOWN EAST (Western): Chicago, Ill., Oct. 13-18, Indianapolis, Ind., 19-21, Detroit, Mich., 22-25, Cincinnati, O., 27-Nov. 1.

WEARY WILLIE WALKER (Curtis V. Smith, mgr.): Hoboken, N. J., Oct. 13-15, Passaic 16, Elizabeth 17, 18, Troy, N. Y., 20-22, Syracuse 23-25.

WEARY WILLIE WALKER (Welch and Francis; Frank E. Baker, mgr.): Atlantic, Ia., Oct. 16, Oskaloosa 17, Ottumwa 18.

WHEN KNIGHTHOOD WAS IN FLOWER (Effie Ellsler; Frank L. Perley, mgr.): Peoria, Ill., Oct. 14, Jacksonville 15, Decatur 16, Springfield 17, Champaign 18, Crawfordsville, Ind., 20, Lafayette 21, Valparaiso 22, South Bend 23, Elkhart 24, Ft. Wayne 25.

WHEN REUBEN COMES TO TOWN: Washington, D. C., Oct. 13-18.

WHEN THE BELL TOLLS (Travers Vale and S. S. Simpson, mgrs.): Boonville, Mo., Oct. 14, Marshall 15, Fayette 16, Paris 17, Louisiana 18, Hannibal 20, Pittsfield, Ill., 21, Clinton 24, Lincoln 25.

WHEN WE WERE TWENTY-ONE (Eastern; Morris and Hall, mgrs.): Ottawa, Can., Oct. 13, 14, Brockville 15, Kingston 16, Belleville 17, Coburg 18, Port Hope 20, Peterboro 21.

WHEN WE WERE TWENTY-ONE (Western): Canton, O., Oct. 14, Mt. Vernon 15, Marion 16, Upper Sandusky 17.

WHITESIDE, WALKER: Brooklyn, N. Y., Oct. 6-18.

WHOSE BABY ARE YOU: Denton, Tex., Oct. 14, Ft. Worth 15, Corsicana 16, Waco 17, Temple 18.

WILLARD, E. S.: Toronto, Can., Oct. 13-25, Detroit, Mich., 27-Nov. 1.

WILSON, AL.: St. Louis, Mo., Oct. 12-18, Terre Haute, Ind., 20, Dayton, O., 21, 22, Zanesville 23, Cambridge 24, New Philadelphia 25, Pittsburg, Pa., 27-Nov. 1.

WINCHESTER (Edw. F. Gallegan, mgr.): Albany, N. Y., Oct. 13-15, Gloversville 16, Kingston 17, Hudson 18, Brooklyn, N. Y., 20-25.

WOMAN AGAINST WOMAN (C. S. Sullivan, mgr.): Sedalia, Col., Oct. 14, Leadville 15, Canon City 16, Florence 17, Trinidad 18, Los Alamos 20, Garden City, Kan., 21, Larned 22, Hutchinson 23, Topeka 25.

WOODWARD STOCK: Kansas City, Mo.—indefinite.

WORMWOOD (Alden Benedict's; E. T. Stetson, mgr.): Wilson, N. C., Oct. 14, Tarboro 15, Washington 16, Greenville 17, Kingston 18.

WOULD YOU FOR FIVE MILLIONS (P. S. Mattox): Paris, Ky., Oct. 14, Frankfort 15, Louisville 16-18.

YON YONSON (P. J. Kennedy, prop.; E. V. Giroux, mgr.): Bozeman, Mont., Oct. 14, Helena 15, Butte 16-18, Anaconda 19, Philipsburg 20, Hamilton 21, Missoula 22, Spokane, Wash., 23-25, [illegible] 26.

ZIG-ZAG ALLEY (W. B. Fiske and Walter Floyd, mgrs.): Toledo, O., Oct. 13-15, Columbus 16-18.

REPERTOIRE COMPANIES.

ALLISON THEATRE: Salina, Kan., Oct. 13-18.

APPELL'S PAXTANG STOCK: Harrisburg, Pa.—indefinite.

ARNOLD STOCK (J. F. Arnold, mgr.): San Antonio, Tex., Oct. 13-18, Dallas 20-25, Shreveport, La., 27-Nov. 2.

AUBREY STOCK (Eastern; Mittenthal Bros., mgrs.): Manchester, N. H., Oct. 13-18, Concord 20-25.

AUBREY STOCK (Western): Oswego, N. Y., Oct. 13-18.

BENNETT AND MOULTON (Earl Burgess, mgr.): Binghamton, N. Y., Oct. 13-18, Scranton, Pa., 20-25, Wilkes-Barre 27-Nov. 1.

BENNETT-MOULTON (Ad P. Reed, mgr.): Franklin, Pa., Oct. 13-18, Titusville 20-25, Greenville 27-Nov. 1.

BENNETT-MOULTON (Ira Newell, mgr.): Lynn, Mass., Oct. 13-18, Lewiston, Me., 20-25, Bangor 27-Nov. 1.

BENNETT-MOULTON (Geo. K. Robinson, mgr.): Bath, Me., Oct. 13-18, Augusta 20-25, Portsmouth, N. H., 27-Nov. 1.

BENNETT-MOULTON (F. C. Twitchell, mgr.): Willimantic, Conn., Oct. 13-18, Rockville 20-25, South Manchester 27-Nov. 1.

BONNAIR-PRICE (Wm. N. Smith, mgr.): Charleston, S. C., Oct. 13-18.

BON TON STOCK (Chas. Leyburne, mgr.): Williamsport, Pa., Oct. 13-18.

BROWN-HUSTON STOCK: Renova, Pa., Oct. 13-15, Johnstown 16-18, Windber 20, 21, Somerset 22.

CARNER STOCK (Harry L. Webb, mgr.): Springfield, O., Oct. 13-18.

CARPENTER, FRANKIE (Jere Grady, mgr.): Taunton, Mass., Oct. 13-18.

CARROLL COMEDY (Ion Carroll, mgr.): Galeton, Pa., Oct. 13-18.

CARTER-REYNOLDS: Jefferson City, Mo., Oct. 13-18, Sedalia 20-25.

CASTLE SQUARE STOCK (Wm. B. Sherman, mgr.): Collingwood, Can., Oct. 13-18, Barrie 20-22, Gravenhurst 23-25, Orillia 27-29.

CHASE-LISTER: St. Joseph, Mo., Oct. 14-16.

CHESTER, ALMA (Edward L. Bloom, mgr.): New Haven, Conn., Oct. 13-18, Syracuse, N. Y., 20-27.

CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): Middletown, Del., Oct. 13-15, Elkton, Md., 16-18, Winchester, Va., 20-25, Annapolis, Md., 27-Nov. 1.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Holyoke, Mass., Oct. 13-15, Springfield 16-18, North Adams 20-25, Glens Falls, N. Y., 27-Nov. 1.

CURTIS COMEDY (Eastern): Hillsboro, Tex., Oct. 13-18.

DALRYMPLE COMEDY: Mankato, Minn., Oct. 13-18, Sioux Falls, S. D., 20-25, Sioux City, Ia., 27-Nov. 1.

DAVIDSON STOCK (A. E. Davidson, mgr.): Jackson, Mich., Oct. 13-18, Muncie, Ind., 20-25, Marshall, Ill., 27-Nov. 1.

DAVIS, LAURA, STOCK: Pittston, Pa., Oct. 13-18, Berwick 20-22, Danville 23-25.

DUGER-CORNELL: Catasauqua, Pa., Oct. 13-18.

DYFFRYN, ETHEL: Pottsville, Pa., Oct. 13-18, Shamokin 20-25, S. Bethlehem 27-Nov. 1.

EDWARDS, C. F., STOCK (Sam Carlton, mgr.): Lisbon, O., Oct. 13-18, Rochester, Pa., 20-25.

ERWOOD, P. J., STOCK: Cameron, W. Va., Oct. 16-18.

FARNWORTH STOCK: Sherbrooke, Can., Sept. 8—indefinite.

FERNBERG STOCK (Geo. M. Fernberg, mgr.): Cumberland, Md., Oct. 13-18, Johnstown, Pa., 20-25.

FERRIS COMEDIANS (Harry Bubb, mgr.): Cairo, Ill., Oct. 13-18, Springfield 19-25, Bloomington 27-Nov. 1.

FLEMING, MAMIE: Naugatuck, Conn., Oct. 13-18.

FOUNTAIN, MARIE: Bryan, Tex., Oct. 14-17, Austin 18, San Antonio 19-Nov. 1.

FRANKIE STOCK (E. D. Davenport, mgr.): Carbondale, Pa., Oct. 13-18.

FRANKIE STOCK (W. C. Conners, mgr.): Southbridge, Mass., Oct. 13-18, Webster 20-25, Gardner 27-Nov. 1.

FRAWLEY STOCK: Manila, P. I., Oct. 6-Dec. 27.

FRENCH, IRVING (Don McMillian, mgr.): Lincoln, Ill., Oct. 13-15, Danville 16-18, Mattoon 20-22, Terre Haute, Ind., 23-25.

GAGNON AND POLLOCK STOCK: Jacksonville, Fla., Oct. 20-25.

GARRICK THEATRE (Murray and Taylor, mgrs.): Shelburne, N. Y., Oct. 13-18.

GASKELL STOCK (Gaskell and McGraft, mgrs.): Saginaw, Mich., Oct. 13-18, Elkhart, Ind., 20-25, South Bend 27-Nov. 1.

GIRARD STOCK (Chas. W. Gilder, mgr.): Danville, Va., Oct. 13-18, Petersburg 20-25.

GIRARD THEATRE: Brandon, Can., Oct. 13-14, Alexander 15.

GLASGOW STOCK (Joe G. Glasgow, mgr.): Hagerstown, Md., Oct. 13-19.

GORMAN AND FORD: Massena, N. Y., Oct. 13-19, Valleyfield, Can., 20-27.

HALFORD, OLLIE, STOCK (Carl Brehm, mgr.): Syracuse, N. Y., Oct. 13-18, Elmira 20-25.

HARCOURT COMEDY (Chas. K. Harris; W. C. McKay, mgr.): Newburyport, Mass., Oct. 13-18.

HILLMAN, MAUDE (Wm. A. Dillon, mgr.): Haverstraw, N. Y., Oct. 13-18, Rondout 20-25, Pittsfield, Mass., 27-Nov. 1.

HIMMELEIN'S IMPERIAL STOCK: Kalamazoo, Mich., Oct. 13-18.

HOWARD-DORSET: Lexington, Ky., Oct. 13-18, Owensboro 20-25.

HOYT'S COMEDY (H. G. Allen, mgr.): Shawnee, O. T., Oct. 13-18.

HOYT'S STOCK: Muscatine, Ia., Oct. 16-18.

HUNTLEY-MOORE: Atlantic City, N. J.—indefinite.

IMPERIAL DRAMATIC: Philadelphia, Pa., Oct. 13-18.

JACOBS' STOCK (J. M. Jacobs, mgr.): Akron, O., Oct. 13-18.

JORDAN DRAMATIC (Jas. A. Feltz, mgr.): Red Oak, Ia., Oct. 6-8, Clarinda 9-11, Shenandoah 13-15, Greenfield 16-18, Osceola 20-22, Creston 23-25, Boone 27-29.

KARROLL, DOT: Camden, Me., Oct. 13-15, Rockland 16-18, Biddeford 20-22.

KENNEDY PLAYERS: Hannibal, Mo., Oct. 13-18.

KERKHOFF-LOCKE DRAMATIC: Smith Center, Kan., Oct. 13-19.

KEYSTONE DRAMATIC (McGill and Shipman, props.; L. B. McGill, mgr.): Batavia, N. Y., Oct. 13-18.

KING DRAMATIC (Browne-Beasley; Will Denbon, mgr.): No. Adams, Mass., Oct. 13-18, Schenectady, N. Y., 20-25, Saratoga 27-Nov. 1.

KING DRAMATIC (Helen Grayce; A. G. Snyder, mgr.): Easton, Pa., Oct. 13-18, Wilkes-Barre 20-25.

KINSEY KOMEDY (Chas. W. Benner, mgr.): Sycamore, O., Oct. 13-18, New London 20-25, Wellington 27-Nov. 1.

KLARK-URBAN (H. B. Klark, mgr.): St. John, N. B., Oct. 15-18, Lubec, Me., 20-25, Ellsworth 27-Nov. 1.

LA CLAIR AND BEECHER STOCK: Williamstown, Pa., Oct. 16-18.

LENNON, THOMAS: Perry, Ia., Oct. 13-18.

LE ROY-TALMA AND GOSCO (Al. McLean, mgr.): Port Huron, Mich., Oct. 14, 15, Flint 16, Bay City 17, 18.

LYONS, LILLIAN, STOCK: Marietta, Mich., Oct. 13-18.

McDONALD AND SCOTT: Durant, Miss., Oct. 13-18.

McDOUGALL-LA VAUT: Lewiston, Ill., Oct. 13-18.

McLAUGHLIN, JESSIE: St. John, N. B., Oct. 13,14.

MACK, WILBUR (Bryan and Martin, mgrs.): Gallipolis, O., Oct. 13-18.

MARKS BROTHERS (No. 1; Tom Marks, mgr.): Owosso, Mich., Oct. 13-18.

MARKS BROTHERS (R. W. Marks, mgr.): Smith's Falls, Can., Oct. 13-24.

MIDDLETON STOCK (G. W. Schaffer, mgr.): Brunswick, Ga., Oct. 13-18.

MOREY STOCK: Lawrence, Kan., Oct. 13-18, Leavenworth 20-25, Atchison 27-Nov. 1.

MURRAY AND MACKEY (John J. Murray, mgr.): Hazleton, Pa., Oct. 13-18, Reading 20-25, Sunbury 27-29, Jersey Shore 30-Nov. 1.

MYRKLE-HARDER STOCK (Eastern; W. H. Harder, mgr.): Altoona, Pa., Oct. 13-18.

NYE, TOM FRANKLIN: Savannah, Ia., Oct. 13-18.

PAYTON, CORSE, COMEDY (F. T. Macauley, mgr.): Haverhill, Mass., Oct. 13-18, Lynn 20-25, Lawrence 27-Nov. 1.

PAYTON, CORSE, STOCK (G. Faith Adams, mgr.): Wilmington, Del., Oct. 13-18, Hartford, Conn., 20-25, New London 27-Nov. 1.

PAYTON SISTERS COMEDY (J. N. Montgomery, mgr.): South McAlister, I. T., Oct. 13-15, Wilburton 16-18, Ft. Smith 21-24.

PERUCHI-BELDINI (Chelso D. Peruchi, mgr.): Tyler, Tex., Oct. 13-18, Marshall 20-22, Palestine 23-25, Houston 27-29, Galveston 30-Nov. 1.

PERUCHI-BELDINI COMEDY (Theo Johnston, mgr.): Mt. Airy, N. C., Oct. 13-18, Staunton, Va., 20-25, Fredericksburg 27-Nov. 1.

PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): Oneonta, N. Y., Oct. 13-18, Kingston 20-25.

RENTFROW'S COMEDY: Lancaster, O., Oct. 13-18, Sandusky 20-25.

RYAN, DANIEL (W. S. Bates, mgr.): Poughkeepsie, N. Y., Oct. 13-18, Newburg 20-25.

SCHILLER STOCK: Fall River, Mass., Oct. 13-18.

SHEA, THOS. E. (Jas. Wall, mgr.): Bangor, Me., Oct. 13-18, Waterville 20-22, Rockland 23-25, Salem, Mass., 27-Nov. 1.

SHERMAN COMEDY: Mt. Vernon, Ind., Oct. 13-18, Bloomington 20-25.

SHIRLEY, JESSIE (Harry W. Smith, mgr.): San Jose, Cal., Oct. 12-18, Stockton 20-Nov. 1.

SIVIA, MORGAN, STOCK (Morgan Sivia, mgr.): Jackson, Tenn., Oct. 13-18, Greenville, Miss., 20-25, Helena, Ark., 27-Nov. 1.

SPEDDEN AND PAIGE: Fayetteville, Ark., Oct. 13-15, Fort Smith 16-18.

SPOONER DRAMATIC (F. R. and Allie; W. Dick Harrison, mgr.): Cleburne, Tex., Oct. 13-18, Temple 20-25.

SLATER'S MADISON SQUARE THEATRE (C. W. Slater, mgr.): Blackwell, I. T., Oct. 13-18, Stillwater 20-25.

THE JOSEPH NEWMAN (Chas. F. Carnine, mgr.): Denver, Col., Oct. 9-16, Idaho Springs 17, Central City 18.

THE SHANNONS (Harry Shannon, mgr.): Union City, Ind., Oct. 13-18, Alexandria 20-25, Elwood 27-Nov. 1.

TOLSON STOCK (Charles Tolson, mgr.): Alexandria, La., Oct. 13-18.

TUCKER, ETHEL, STOCK: San Augustine, Tex., Oct. 13-18, Taylor 20-25.

TURNER, CLARA (Moulton, Thompson and Moulton, mgrs.; F. L. Miles, mgr.): New Britain, Conn., Oct. 13-18, Meriden 20-25, Brockton, Mass., 27-Nov. 1.

VAN DYKE AND EATON (E. Hummel and H. Walter Van Dyke, mgrs.): Sioux Falls, S. D., Oct. 13-18, Mankato, Minn., 20-25.

VAN DYKE AND EATON (C. Mack, mgr.): Ottawa, Ill., Oct. 13-18, Belvidere 20-25, Aurora 27-Nov. 1.

VERNON STOCK (Benj. B. Vernon, mgr.): East Hampton, L. I., Oct. 13-15, Sag Harbor 16-18, Southampton 20-22, Riverhead 23-25, Patchogue 27-29, Bay Shore 30-Nov. 1.

WALTER, LESTER, STOCK (Edwin Paxton, mgr.): Connersville, Ind., Oct. 13-18, Kokomo 20-25, Elwood 27-Nov. 1.

WEBSTER-BRADLEY STOCK: Brunswick, Me., Oct. 13-18.

WEIDERMANN'S SHOW (Willis Bass, mgr.): Weiser, Ida., Oct. 13-18, Boise 20-26, Pocatello 27-Nov. 1.

WILSON'S THEATRE: Zanesville, O., Oct. 13-18, Oil City, Pa., 20-25.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: New York city June 2—indefinite.

A COUNTRY GIRL: New York city Sept. 22—indefinite.

BLACK PATTI'S TROUBADOURS: Atlanta, Ga., Oct. 13-18, Montgomery, Ala., 20, Selma 21, Demopolis 22, Meridian, Miss., 23, Columbus 24, West Point 25.

CAMERON, GRACE, OPERA (F. C. Whitney, mgr.): Janesville, Wis., Oct. 14, Rockford, Ill., 15, Milwaukee, Wis., 16-18, Lafayette, Ind., 20, Marion 21, Richmond 22, Middletown, O., 23, Springfield 24, Dayton 25, Louisville, Ky., 27-29.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): Boston, Mass., Sept. 22-Oct. 18, Buffalo, N. Y., 20-Nov. 22.

CRITERION OPERA: Fort Madison, Ia., Oct. 12-18.

DE ANGELIS, JEFFERSON: New York city Sept. 1-Oct. 18.

DELMAR OPERA: St. Louis, Mo.—indefinite.

DOLLY VARDEN (Lulu Glaser): New York city Oct. 13-18.

FLORODORA (The New York; Fisher and Ryley, mgrs.): Boston, Mass., Oct. 15-20, Philadelphia, Pa., 20-Nov. 1.

FLORODORA (Eastern; Fisher and Ryley, mgrs.): Plymouth, Mass., Oct. 14, New Bedford 15, Salem 16, Lawrence 17, Manchester, N. H., 18, Portsmouth 20, Dover 21, Concord 22, Haverhill, Mass., 23, Lowell 24, 25.

FLORODORA (Western; Fisher and Ryley, mgrs.): Butte, Mont., Oct. 12-15, Helena 16, Spokane, Wash., 17, Seattle 19, Victoria, B. C., 23, Vancouver 25, New Whatcom, Wash., 26, Everett 27, Tacoma 28, Portland, Ore., 29-Nov. 1.

FOXY QUILLER: San Antonio, Tex., Oct. 18, Webb City, Mo., 25, Wichita, Kan., Nov. 1.

GORDON-SHAY OPERA: Greenville, S. C., Oct. 14, Charlotte 15, Columbia 16, Savannah, Ga., 17, Macon 20, Columbus 21, Birmingham, Ala., 22, Selma 23.

HELD, ANNA (The Little Duchess; F. Ziegfeld, Jr., mgr.): Washington, D. C., Oct. 13-18.

HOPPER, DE WOLF: Milwaukee, Wis., Oct. 12-15.

KEYSTONE COMIC OPERA (C. F. Murphy, mgr.): Scottdale, Pa., Oct. 13-15, West Newton 16, McKeesport 17, 18.

KING DODO (Henry W. Savage, prop.): Everett, Wash., Oct. 14, Tacoma 15, Portland, Ore., 17, 18, San Francisco, Cal., 20-Nov. 2.

KING DODO (Eastern; Henry W. Savage, prop.): Elmira, N. Y., Oct. 14, Scranton, Pa., 15, 16, Wilkes-Barre 17, Allentown 18, Paterson, N. J., 20, Elizabeth 21, Trenton 22, Easton, Pa., 23, Pottstown 24, Reading 25.

POLLARD'S AUSTRALIAN JUVENILE OPERA: Australia, Oct. 16-Dec. 31.

SALLY IN OUR ALLEY: New York city Aug. 29—indefinite.

SAN TOY (E. H. Price, mgr.): Cincinnati, O., Oct. 13-18.

THE BEGGAR PRINCE: Bloomer, Wis., Oct. 13, 14, Rice Lake 17, 18, Shell Lake 20, 21.

THE BELLE OF NEW YORK: St. Joseph, Mo., Oct. 14, Nebraska City 15, Council Bluffs, Ia., 16, Grand Island 17, Cheyenne, Wyo., 18, Denver, Col., 19-25.

THE BILLIONAIRE (Jerome Sykes): New Haven, Conn., Oct. 15-18.

THE BOSTONIANS: Boston, Mass., Oct. 6-18.

THE CHAPERONS (Frank L. Perley, mgr.): South Bend, Ind., Oct. 14, Battle Creek, Mich., 15, Grand Rapids 16, London, Can., 17, Hamilton 18.

THE EMERALD ISLE: New York city Sept. 1—indefinite.

THE MARGUERITE SYLVA COMIC OPERA (Nixon and Zimmerman, props.; W. D. Mann, mgr.): San Francisco, Cal., Oct. 6-18.

THE PRINCE OF PILSEN (Henry W. Savage, prop.): Chicago, Ill., Sept. 22-Nov. 29.

THE PRINCESS CHIC: Wheeling, W. Va., Oct. 14, Cambridge, O., 15, Marietta 16, Parkersburg, W. Va., 17, Charleston 18, Paris, Ky., 20, Lexington 21, Frankfort 22, Louisville 23-25.

THE ROGERS BROTHERS AT HARVARD: New York city Sept. 1—indefinite.

THE SHOW GIRL: Atlantic City, N. J., Oct. 13, 14, Elizabeth 15, Hoboken 16-18, Hudson, N. Y., 20.

THE SLEEPING BEAUTY AND THE BEAST: Chicago, Ill., Aug. 30—indefinite.

THE STORKS (Edward D. Sellman, mgr.): Omaha, Neb., Oct. 14, 15, Lincoln 16, Sioux City, Ia., 17, Ft. Dodge 18, Des Moines 20, Manchester 21, Cedar Rapids 22, Davenport 23, Clinton 24, Rock Island, Ill., 25.

THE SULTAN OF SULU (Henry W. Savage, prop.): Duluth, Minn., Oct. 14, 15, Eau Claire, Wis., 16, Appleton 17, Green Bay 18, Milwaukee 19-25.

THE TELEPHONE GIRL (Max Plon, mgr.): Denison, Tex., Oct. 14, Sherman 15, Gainesville 16, Dallas 17, Ft. Worth 18.

THE WILD ROSE: Springfield, Mass., Oct. 14, Waterbury, Conn., 15, Hartford 17, 18.

THE WIZARD OF OZ (Fred R. Hamlin, mgr.): Kansas City, Mo., Oct. 12-18.

TIVOLI OPERA (Jno. S. Ross, mgr.): Denver, Col., Oct. 12-26, Cheyenne, Wyo., 27, Ogden, U., 28, 29, San Jose, Cal., 31-Nov. 8.

WHALOM PARK OPERA: Halifax, N. S., Oct. 2-17, Togus, Me., 20-22, Gardiner 23-25, Rockland 27-29.

WHEN JOHNNY COMES MARCHING HOME: Buffalo, N. Y., Oct. 13-18.

WILBUR OPERA (W. A. Fullwood): Adrian, Mich., Oct. 13-18, Coldwater 20-22, Marshall 23-25, Grand Rapids 27-Nov. 1.

WILSON, FRANCIS (The Toreador): Philadelphia, Pa., Oct. 6-Nov. 1.

MINSTRELS

BARLOW AND WILSON: Pulaski City, Va., Oct. 14, Lynchburg 15, Danville 16, Durham, N. C., 17, Raleigh 18.

BARLOW'S: Waterloo, N. Y., Oct. 14, Lyons 15, Clifton Springs 16, Penn Yan 17, Canandaigua 18.

BEACH AND BOWER'S: Woodland, Cal., Oct. 14, Sacramento 15, Napa 16, Vallejo 17, Santa Rosa 18.

CULHANE, CHASE AND WESTON'S (Wm. H. Chase, mgr.): Calais, Me., Oct. 14, Houlton 15, Presque Isle 16, Caribou 17, Fort Fairfield 18, Woodstock, Can., 20, Fredericton 21, St. John 22, 23, Moncton 24.

FIELD, AL. G.: Atlanta, Ga., Oct. 14, Albany 15, Mobile, Ala., 17, 18, New Orleans, La., 19-27.

GIDEON'S (Harry F. Curtis, mgr.): Keosauqua, Ia., Oct. 14, Ottumwa 15, Albia 16, Marshalltown 17, Boone 18, Jefferson 20.

GORTON'S MINSTRELS (C. C. Pearl, mgr.): Oroville, Cal., Oct. 14, Auburn 15, Nevada City 16, Grass Valley 17.

HAVERLEY'S: Fargo, N. D., Oct. 14, Jamestown 15, Billings, Mont., 17, Bozeman 18.

HI HENRY'S: No. Adams, Mass., Oct. 14, Keene, N. H., 16, Northampton, Mass., 18, Westfield 22, Pittsfield 23.

MAHARA'S (Frank Mahara, mgr.): Enid, O. T., Oct. 14, Hennessey 15, Kingfisher 16, Minto 17, El Reno 18.

MAHARA'S (Northern; Jack Mahara, mgr.): St. James, Minn., Oct. 14, Windom 15, Worthington 16, Pender, Neb., 20, Bancroft 21, Lyons 22, Oakland 23, Tekamah 24, Blair 25.

McKINNEY BROS.: St. Thomas, Can., Oct. 23, Chatham 24, London 25, Petrolia 27.

PRIMROSE AND DOCKSTADER'S MINSTRELS (J. H. Decker, mgr.): Nelsonville, O., Oct. 14, Columbus 15, Springfield 16, Dayton 17, Indianapolis, Ind., 18.

QUINLAN AND WALL'S: Charlottesville, Va., Oct. 14, Newport News 15, Norfolk 16, Petersburg 17, Richmond 18, Greensboro, N. C., 20, Lynchburg, Va., 21, Charlotte, N. C., 23.

RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Marlin, Tex., Oct. 14, Gatesville 15, McGregor 16, Belton 17, Lampasas 18, San Angelo 20, Ballinger 21, Brownwood 22, Stevenville 23, Dublin 24, Abilene 27, Baird 28, Thurber 29, Weatherford 30, Denton 31.

SUN'S GUS: Mt. Holly, N. J., Oct. 15, Norristown 17, Pottstown 18, Lebanon 20, Carlisle 21, Waynesboro 22, Hagerstown, Md., 23, Martinsburg, W. Va., 24, Chambersburg, Pa., 25.

TIGNER'S (Lew Tigner, mgr.): Georgetown, Ky., Oct. 17, Mt. Sterling 20, Danville 22, Stanford 24.

VOGEL'S, JOHN W.: Titusville, Pa., Oct. 14, Oil City 15, Meadville 16, Youngstown, O., 17, Beaver Falls, Pa., 18, Warren, O., 21, Ashtabula 22.

WHO, WHAT, WHEN: Wilson, N. C., Oct. 16, Raleigh 17, Louisburg 18, Oxford 20.

VARIETY.

AMERICAN BURLESQUERS: Minneapolis, Minn., Oct. 12-18, St. Paul 19-25, Chicago, Ill., 26-Nov. 1.

BLUE BLOODS: Albany, N. Y., Oct. 13-15, Troy 16-18.

BOHEMIAN BURLESQUERS: New York city Oct. 13-18.

BOWERY BURLESQUERS: Philadelphia, Pa., Oct. 13-18.

BRIGADIER BURLESQUERS: Brooklyn, N. Y., Oct. 13-18.

BRYANT'S BURLESQUERS: St. Louis, Mo., Oct. 12-18.

CITY CLUB BURLESQUERS: Rochester, N. Y., Oct. 13-18.

CITY SPORTS: Brooklyn, N. Y., Oct. 13-18.

CLARK'S NEW ROYALS: New York city Oct. 6-18, Brooklyn, N. Y., 20-Nov. 1.

COLUMBIA MERRY MAKERS: Thomasville, Mich., Oct. 12-18.

CRACKER JACKS: Pittsburg, Pa., Oct. 13-18, Cincinnati, O., 20-25, Louisville 27-Nov. 1.

DAINTY DUCHESS: Washington, D. C., Oct. 13-18.

DEVERE, SAM: Baltimore, Md., Oct. 13-18.

EMPIRE SHOW (Jule Delmar, mgr.): Chicago, Ill., Oct. 6-18.

FIDDLE DEE DEE (Tony F. Mason, mgr.): Springfield, Mass., Oct. 13-18, Hartford, Conn., 20-25, Baltimore, Md., 27-Nov. 1.

GAY MORNING GLORIES: Cincinnati, O., Oct. 12-18.

GAY NEW YORKERS (Harry Andrews, mgr.): Perth Amboy, N. J., Oct. 14, Hightstown 15, Freehold 16, Vineland 17, Woodstown 18.

HIGH ROLLERS: Paterson, N. J., Oct. 13-18.

HILL'S ROSE, ENGLISH FOLLY: New York city Oct. 13-18.

HYDE'S COMEDIANS: Washington, D. C., Oct. 13-18.

IRWIN'S, FRED, MAJESTICS: Troy, N. Y., Oct. 13-15, Albany 16-18.

JACK'S SAM T., OWN: Indianapolis, Ind., Oct. 13-18, St. Louis, Mo., 19-25.

JOLLY GRASS WIDOWS: Philadelphia, Pa., Oct. 13-18.

KNICKERBOCKERS: New York city Oct. 13-18.

LAFAYETTE: Hartford, Conn., Oct. 13-18.

LONDON BELLES (Rose Sydell's): New York city Oct. 13-18.

METROPOLITAN BURLESQUERS (Walter J. Plimmer, mgr.): Brooklyn, N. Y., Oct. 13-18.

MISS NEW YORK, JR.: Brooklyn, N. Y., Oct. 13-18.

NEW YORK STARS: Scranton, Pa., Oct. 13-15, Reading 16-18, Philadelphia 20-25, Baltimore, Md., 27-Nov. 1.

ORIENTAL TROUBADOURS: Camden, N. Y., Oct. 14, Boonville 15, Lowville 16, Watertown 17, Fulton 18.

ORPHEUM SHOW: Cincinnati, O., Oct. 12-18.

PARISIAN WIDOWS: Providence, R. I., Oct. 13-18.

RENTZ-SANTLEY: Springfield, Mass., Oct. 13-18.

THE UTOPIANS: Chicago, Ill., Oct. 12-18, Detroit, Mich., 19-25, Cleveland, O., 27-Nov. 1.

THOROUGHBREDS: Buffalo, N. Y., Oct. 13-18.

TOPSY TURVY BURLESQUERS: Milwaukee, Wis., Oct. 13-19, Minneapolis, Minn., 20-26, St. Paul 27-Nov. 1.

TROCADERO BURLESQUERS: Toronto, Can., Oct. 13-18.

TWENTIETH CENTURY SPORTS: Grand Rapids, Mich., Oct. 13-18.

VANITY FAIR: Philadelphia, Pa., Oct. 13-18, Baltimore, Md., 20-25, Washington, D. C., 27-Nov. 1.

WEBER AND FIELDS: New York city—indefinite.

WINE, WOMAN AND SONG: Fitchburg, Mass., Oct. 13-15, Holyoke 16-18, Springfield 20-25.

WORLD BEATERS: St. Paul, Minn., Oct. 12-18, Chicago, Ill., 19-25, Detroit, Mich., 26-Nov. 1.

CIRCUSES.

BARNUM AND BAILEY'S: Rouen, France, Oct. 14-16, Le Harve 17-19, Dieppe 20, Abbeville 21, Boulogne 22, 23, Calais 24, 25, Dunkerque 26.

BONHEUR BROTHERS' SHOWS: Parsons, Kan., Oct. 14.

BOSTOCK'S: New York city Oct. 6—indefinite.

BUFFALO BILL'S WILD WEST: McKinney, Tex., Oct. 14, Waxahachie 15, Corsicana 16, Waco 17, Bryan 18.

CANNON BROTHERS: Corsicana, Tex., Oct. 14.

FOREPAUGH-SELLS BROTHERS: Anderson, S. C., Oct. 14, Greenwood 15, Greenville 16, Spartanburg 17, Charlotte, N. C., 18, Wilmington, Del., 20, Florence, S. C., 21, Columbia 22, Sumter 23, Charleston 24, Savannah, Ga., 25.

HAGENBECK'S ANIMALS: New York city—indefinite.

HAMNET'S PET ANIMAL: Lockport, N. S., Oct. 14, Clark's Harbor 15, La Tour 16, Pubnico 17, Yarmouth 18.

NOBLE'S SHOW: Columbia, S. C., Sept. 29—indefinite.

RINGLING BROTHERS: Ardmore, I. T., Oct. 14, Greenville, Tex., 15, Cleburne 16, Weatherford 17, Denton 18.

MISCELLANEOUS.

ATLANTIC SYMPHONY QUARTETTE: Weldon, N. C., Oct. 14, Portsmouth, Va., 15, Suffolk 16, Franklin 17.

BAKER PALMISTRY: Escanaba, Mich., Oct. 6-25.

BOSTONIA SYMPHONY ORCHESTRA: New York city Oct. 6-18.

BROOKE'S CHICAGO MARINE BAND (Orchestra; Bert A. Hall, mgr.): Centerville, Ia., Oct. 14, Muscatine 15, Fairfield 16, Sandwich, Ill., 18, Wheaton 19, Chicago 20.

BUTLER, HELEN MAY, BAND: New York city Oct. 6-18.

COYLE'S MUSEUM: Terre Haute, Ind., Oct. 13-18.

CREATORE'S ITALIAN BAND (Howard Pew and Frank Gerth, mgrs.): New York city Oct. 6-Nov. 2.

CRYSTALPLEX (M. H. Walsh, mgr.): Rochester, N. H., Oct. 13-18, Amesbury, Mass., 20-25.

DE BAUGH'S BAND (Chas. J. Swan, mgr.): Lexington, Mo., Oct. 7-17, Memphis, Tenn., 21-30.

ELLERY'S ROYAL ITALIAN BAND: Olympia, Wash., Oct. 14, Seattle 15, 16.

FLINT, MR. AND MRS. HERBERT L.: Keokuk, Ia., Oct. 13-18, Burlington 20-25.

GAMBLE, ERNEST, CONCERTS (C. W. Gamble, mgr.): Pittsburg, Pa., Oct. 14, 15, Towanda 17, Oneonta, N. Y., 18, Phoenixville, Pa., 20, Kingston 21, Montrose 23, Reading 24, Shamokin 25.

GILPINS, THE (Hypnotists): Centralia, Kan., Oct. 13-15, Frankfort 16-18.

HERRMANN, THE GREAT (Thurnauer and German, mgrs.): Fresno, Cal., Oct. 18, Visalia 20, Pasadena 21, 22, San Bernardino 23, Riverside 24, San Diego 25, Los Angeles 26-29.

KALTENBORN ORCHESTRA (O. E. Wilson, mgr.): New York city July 7-Nov. 1.

KELLAR: Manitowoc, Wis., Oct. 14, Appleton 15, Green Bay 16, Oshkosh 17, Kenosha 18, Milwaukee 19-25, St. Paul 26-Nov. 1.

KILTIES' BAND (T. P. J. Power, mgr.): Schenectady, N. Y., Oct. 14, Albany 15, Amsterdam 16, Boston, Mass., 17, Worcester 18, Lynn 19, Lawrence 20, Lowell 21, Providence, R. I., 22.

KNOWLES, THE (Hypnotists): Macon, Mo., Oct. 20-22, Kirksville 23-25, Louisiana 27-Nov. 1.

LAMBRIGGER'S ZOO: Canal Dover, O., Oct. 13-18.

LEE, LYLVAIN A. (Hypnotist): St. Louis, Mo.—indefinite.

LEE, VICTOR: Sterling, Kan., Oct. 14, 15, Hallstead 16, 17, Sedgwick 18, 19, McPherson 20, 21.

LIBERATI'S BAND (J. P. Stoltz, mgr.): Atlanta, Ga., Oct. 14-25, Birmingham, Ala., 27-Nov. 2.

MARVENO, PROFESSOR: West Bend, Wis., Oct. 13-15, Boston, Mass., 16, Kewaskum 17, Campbellsport 18.

MILES, NELLIE, MILITARY BAND: Pittsfield, Mass., Oct. 14, Orange 15.

PAULINE (Hypnotist; Wm. Alexander, mgr.): Freeport, N. Y., Oct. 13-15, Sodus 16-18.

PHINNEY'S UNITED STATES BAND: Boston, Mass., Oct. 13-18.

SOUSA AND HIS BAND (Frank Christianer, mgr.): Stockton, Cal., Oct. 14, Oakland 15, San Jose 16, San Francisco 17-19, San Luis Obispo 20, Santa Barbara 21, Riverside 22, Los Angeles 23-25, Phoenix, Ariz., Tucson 28, El Paso 29, Santa Fe, N. M., 30, La Junta 31.

WOOD (Magician): City of Mexico—indefinite.

OPEN TIME.

ARKANSAS.—Osceola—Mercantile Opera House, November, December, January, February, March.

FLORIDA.—Jacksonville—Casino Theatre, November, December, January.

NEW YORK.—Perry—Auditorium, Oct. 27, Nov. 10, 17, Dec. 15.

WEST VIRGINIA.—Glen Jean—New Opera House Oct. 30, 31, Nov. 1.

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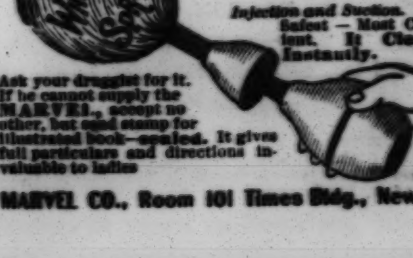

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TELEGRAPHIC NEWS

CHICAGO.

Breaking Records—Mansfield Postpones Julius Caesar—Seats for Fund Benefit.

(Special to The Mirror.)

CHICAGO, Oct. 13.

We are still breaking all records here, and even the proofreader cannot stop us. An actor or an actress can draw as well under a wrong name, and Mr. Jefferson would "fill 'em up" as Rip Van Winkle if he were printed as Mr. Jackson. However, the fact remains that the boys in the local box-offices have never been so busy as they have this season. Take, for instance, the Grand Opera House. They started in there with The Wizard of Oz, which subject, I flatter myself, I suggested to Manager Fred Hamlin. The business was phenomenal and the show was kept on until Otis Skinner had to arrive with Lazarre. He did arrive, too, and for a fortnight kept the boys in the box-office busy. The management wanted to carry him along until Mr. Mansfield came, but they had booked a week for Ezra Kendall, which was regarded as rather uncertain. But Ezra came, saw and conquered, and did a week that filled Manager Harry Askin full of smiles. And now we face Mr. Mansfield, who opens in Julius Cæsar to-morrow night with a great advance sale—and the box-office is full of checks for the engagement of Mrs. Fiske, who follows as Mary of Magdala.

What I have said of the Grand Opera House is true of every theatre in town, with from a dime to a $2 schedule. Mr. Jefferson has been taxing the capacity of Powers' at every performance, and his second and final week, which opened to-night, bids fair to eclipse the first, judging from the advance sale. Rip Van Winkle is the bill to-night, and it will be repeated to-morrow and Thursday evenings and at the matinees Wednesday and Saturday, while The Rivals will be given Wednesday and Friday evenings, and Saturday night will be given over to Lend Me Five Shillings and The Cricket on the Hearth. In The Rivals Frank Carlyle has won golden opinions by his graceful impersonation of Captain Absolute.

The two professions have made a trade, for James O'Donnell Bennett, with Julia Marlowe last season, becomes the dramatic critic of the *Record-Herald* in place of Lyman B. Glover, who is with Mr. Mansfield in a managerial capacity. Mr. Mansfield is to be congratulated, and congratulations are also due the *Record-Herald*, for "Jimmy" Bennett is one of the best of our Western dramatic critics.

Kellar did his usual "capacity" week at McVicker's and is followed by 'Way Down East for three weeks. It is made more welcome from the fact that our old friend, Archie Boyd, figures in the cast, assisted by Phœbe Davis and Felix Haney. On Oct. 27 the 3000th performance of Miss Parker's play will be celebrated in the usual souvenir manner.

One of the chief attractions at Middleton's Dime Museum this week is billed as "Will Davis, the human engine." If he were attached to a calliope the air would surely be "Illinois, Illinois."

Mr. Mansfield never does anything by halves. Although he has been putting his actors and supernumeraries through a course of sprouts at the Auditorium for a couple of weeks, he is not completely satisfied, and he is giving up to-night's receipts in order to have a dress rehearsal of Julius Cæsar on the stage of the Grand Opera House, where it will have its first representation to-morrow night. He defies the fates by announcing thirteen performances of the tragedy—eleven nights and two matinees.

In his curtain speech the other night I heard Ezra Kendall say that the theatre is "a place of amusement and not a night school." He is right, and his new play, The Vinegar Buyer, is certainly a laughing success. Kendall himself is a wonder, and his audience rocks with laughter from start to finish. Moreover, he is well supported by Marion Abbott, a clever and intelligent actress who could never play a part badly, and by Charlie Bowser, Walter Thomas and other good people. The all too brief engagement closed here last night.

At the Auditorium to-morrow afternoon the annual local benefit for the Actors' Fund will no doubt net several thousand dollars for the splendid charity. Manager Powers, the Chicago representative, has arranged an all-star bill that will please every one. On the Stock Exchange the other day Ezra Kendall acted as auctioneer in his inimitable way, and bought the first box himself for $100, and realized $900 for the fund. Will Hopper will run down from Milwaukee on a special train to recite "Casey at the Bat;" Mr. Jefferson will be "on deck," and all of the attractions in town will be in evidence.

This is the seventh week of The Sleeping Beauty and the Beast at the Illinois, and the run is nearing its end. Cawthorne, Bulger, and McCart continue to carry off the honors.

There are terrible things doing this week at our outlying theatres. The Black Vipers is the bill at the Alhambra; A Hidden Crime is being exploited at the Bijou, and The Queen of the Highway is making them yell at the Academy of Music.

The attraction at the Great Northern this week is Spotless Town, a new farce-comedy, and at Lincoln J. Carter's Criterion At Cripple Creek is the card.

"Dick" Ferris, who had his start here in Chicago, spent a few days with us last week. He is making Minneapolis his headquarters now, and there he has a successful stock company at the Lyceum. His repertory companies are still doing well on the road, and he continues to discourage pirates by paying liberal royalties for good plays.

George Hamlin, the tenor, began his series of popular Sunday afternoon concerts at the Grand Opera House yesterday. Zelie de Lussan is his next soloist. Another popular singer to be with us soon is David Bispham, who gives a recital here next Saturday morning. Next Friday afternoon the musical season really opens with the Thomas concerts at the Auditorium.

The new Orpheum Music Hall has made its place as a popular resort and is filled at every performance.

The Dearborn Stock company is giving The Case of Rebellious Susan this week as an interval between the Harkriders and Manager Reader's new drama, The Children of Satan. It is reported, by the way, that Emmett Corrigan, the leading man, is to leave the company.

The Prince of Pilsen is crowding the Studebaker and is in for a long lease of popular favor. Manager Savage is to make a flying trip to Europe this week, with George Ade, whose Purdue, Ind., football team was beaten Saturday by Chicago to the tune of 33 to 0.

The Wizard of Oz played to $1,117.75 in Clinton, Ia., the best previous record being $1,060, and it beats the Minneapolis week record by $1,500. This just shows you what Chicago may bring forth.

At the People's this week May Hosmer follows Cumberland, '61, with The Fatal Card.

The stock company at the New American is giving Pygmalion and Galatea this week, and the stock company at the New Columbus presents The Sorrows of Satan, with Othello to follow.

The Eleventh Hour is underlined at the Bijou and A Ruined Life at the Alhambra.

To-morrow night Adolf Philipp begins his engagement here at the Bush Temple of Music with New York Life.

"BIFF" HALL.

BOSTON.

The Columbia Reopens—Last Week of English Grand Opera—High Prices for Duse.

(Special to The Mirror.)

BOSTON, Oct. 13.

The most interesting feature in theatricals in Boston to-night is the reopening of the Columbia, after a protracted closed period due to the illness of A. H. Chamberlyn. There was a large audience to-night, and a cordial welcome was extended to The Defender, even if Paula Edwardes, always a Boston favorite, and several of the other original players are no longer in the cast. The company is good, and Alexander Clarke and Richie Ling, especially, were well received. Others in the company were Emma Carus, Toby Claude, Clara Lavine, Lotta Faust, Mayme Kelso, Amy Ashmore, Grace Spencer, Will H. Armstrong, Charles Wayne, Gilbert Clayton, Gordon Tompkins, and Gus Thomas.

Henry W. Savage's Opera company opened its last week at the Tremont with Aïda, that will alternate throughout the week with Martha, closing a month's season of opera in English that has been the most successful that Boston has ever known. Even the famous American Opera company did not have such patronage as this. Several of the principals have become especially popular here during the season, and there has been little but praise for the singing of Misses Norwood, Rennyson, and Ivell, and Messrs. Paull, Sheehan, and D'Aubigne.

Charles Hawtrey has made an emphatic success at the Museum with A Message from Mars, and there has been a steady increase in patronage, until the past week closed with the capacity tested. It has been largely a personal success, for Mr. Hawtrey came here an absolute stranger, but the impersonation advertised itself and now Hawtrey is the talk of the town. He promises to be made much of in society while here, for he is being invited to all the clubs, and, being a golf enthusiast, he is having the freedom of all the links around Boston extended to him.

Julia Marlowe's engagement at the Hollis was for a fortnight only, and this will be her last week here in The Queen Fiammetta. The French original has been changed quite a little in the adaptation for the American stage and the requirements of the star, but there is no question about the effectiveness of the impersonation which Miss Marlowe gives, and it will hold a place among her most interesting characters, although it is hardly probable that it will live as long as other of her portrayals. Especially good work is done by her in the last act, where she reaches a position nowhere else attained in the play. The company is good, Frank Worthing, Edgar L. Davenport, and Jerrold Robertshaw doing the best work.

Robert Edeson and Soldiers of Fortune have been driving the orchestra under the stage at the Colonial, and proving the most successful engagement of the season at that house. Mr. Edeson's popularity as a Boston star cannot be questioned. Wallace Eddinger comes very close to sharing the honors with Mr. Edeson, and his Captain Stuart is notable for its effective manliness. Ellen Burg is another favorite in the cast, and her scenes with Mr. Edeson are very telling.

Around the World in Eighty Days has been scoring a great hit at the Boston, and the Kiralfy spectacle has been living up to the record that it has always maintained in this city. The series of ballets is especially well devised, and with such a capacious stage as that of the Boston it has an unusual effectiveness. The engagement here is limited to this week, and then will come Denman Thompson and The Old Homestead.

From Shakespeare to Mr. Potter, of Texas—surely that is a test for the versatility of the players of the stock company at the Castle Square, but they have already proved that they are equal to it, and the breezy impersonation of the melodrama to-night was one of the liveliest that local playgoers have ever seen of this well-known play. It will be followed by a revival of Catherine, that has not been played in Boston since Annie Russell gave it here.

Corse Payton is back in Boston again after a stay at his house in Brooklyn, and the regular patrons of the house gave a cordial welcome to him and to his speeches before the curtain. The play was Peaceful Valley, Sol Smith Russell's old time success, and the leading character of Hosea Howe was well played by Mr. Payton. Una Abell Brinker was an effective heroine, and Lizzie Morgan, as the mother, gave one of the best impersonations that she has contributed here.

Australia at the Bowdoin Square this week is an effective melodrama based upon the novel, "The Secret Nugget." The full strength of the stock company is shown in the cast, and both Effie Tilbury and Charlotte Hunt have congenial characters. Human Spiders follows next week.

The King of Detectives is a novelty at the Grand Opera House to-night, for this is the first presentation of the melodrama in this city. It is an effective combination of sensations, and although the device of a struggle for life in a balloon has been seen here before, it is the first case of using a moving picture machine to convict in a murder trial. This takes the old murder of Little Paul in The Octoroon, and goes it several better.

Lottie Williams is the star of Only a Shop Girl that opened to a large audience at Music Hall to-night. It was her first appearance here in that capacity, and she was received with marked demonstrations of good will. The com- were realized for the first three performances. of a play which will go far to make up for the disappointments of those who went to Music Hall last week. A Kentucky Feud will follow.

The auction sale of seats for the engagement of Eleonora Duse was a notable event of last week, and, in all, premiums of $2,000 or more were realized for the three first performances. All the other seats will be sold at the box-office, and the total was kept down since bids of $1 were the lowest that would be considered. The highest premium was $26 for the first night of Città Morta, and Francesca da Rimini came second with $25. The opening night, La Gioconda, had $10 for its maximum, but many were sold at $4.50 each. All the theatre ticket agents filled large orders. W. F. Connor came on Oct. 10, to meet the Italian actors who were due to arrive on the *Vancouver* on that day, but the boat was late and did not arrive until 10.30 P.M., Oct. 11, and they had to anchor off the harbor and wait until the next morning to land. The rehearsals will be held here, and Madame Duse will come on from New York soon after her arrival there on the *Kronprinz Wilhelm*.

Richard Harding Davis was the conspicuous feature of the matinee at the Colonial Oct. 8. He had come up from Marion, his Summer home, to see the play made out of his novel, and every matinee girl in the theatre "rubbered" to her heart's content as soon as she knew that the novelist was there in a box. Mr. Davis will entertain Mr. Edeson at Marion next Sunday.

C. B. Dillingham, who has been in town for a week watching the first performances of The Queen Fiammetta, returned to New York on Saturday.

The Mascagni company will come to Boston for only four performances that will be played at Music Hall. These will be Nov. 3, 4 and 5, with a matinee Nov. 5, and the season ticket prices will range from $18 down. The rest of the week will probably be filled out by Joseph Murphy. Italy and Ireland thus will go hand in hand.

Fay Davis has gone to New York to begin rehearsals as leading woman with William Faversham.

Frances Belmont is surely here, and as leading woman with Charles Hawtrey she has proved the wisdom of the star in going to the ranks of "Tell me, pretty maiden" for the heroine of A Message from Mars. She has been well received in her new position, even if the great bunch of flowers sent on by a special messenger from New York did not reach her over the footlights at the opening performance.

Two former stage-managers at the Museum were in town last week—William Seymour, to whom was due the smoothness and the superb effects of the first performance of The Queen Fiammetta, and Edward E. Rose, who came on from New York to see that all went well with A Message from Mars.

Peter S. McNally has been engaged as press representative of Foxy Quiller, and goes to join the company to-morrow.

Irving Brooks, who was here with the Four Cohans, has gone to Nashville, Tenn., to join the Boyle Stock company. From The Governor's Son to Othello will be quite a jump.

Frank Worthing has entirely recovered from the dagger wound he sustained in the final dress rehearsal of The Queen Fiammetta.

Many dates are rumored about the opening of the Majestic; one puts it as far ever as the third of January, while another has it the middle of December.

John B. Schoeffel, of the Tremont, gave his wife a surprise breakfast on her birthday last week. The party was at the Riding and Driving Club, Watertown, and the guests included Mr. and Mrs. H. Staples Potter, Mr. and Mrs. Caleb Chace, Mr. and Mrs. Edwin G. Kramer, Mr. and Mrs. Thomas Riley, J. C. S. Fursher, Frank Bicknell, and Josephine Barrett.

JAY BENTON.

PHILADELPHIA.

Mascagni Makes Local Debut—Viola Allen at the Garrick—Other Attractions.

(Special to The Mirror.)

PHILADELPHIA, Oct. 13.

The principal events of the week comprise Viola Allen in The Eternal City and the local debut of Mascagni with his opera company. The rest are chiefly holdovers and well-known successes. Business in general is fairly large.

N. C. Goodwin and Maxine Elliott are in their second and last week at the Broad Street Theatre in The Altar of Friendship. The Empire Theatre company in The Wilderness follows Oct. 20. Jefferson De Angelis Nov. 3.

The second and final week of Bertha Galland in Notre Dame is bolstered up by a series of firemen's benefits. The new star has made many friends here, and is well supported. Florodora Oct. 20. Anna Held Nov. 3.

Francis Wilson in The Toreador continues with profitable patronage, and will be followed by Jerome Sykes in The Billionaire Nov. 3.

The Garrick Theatre is crowded to-night with a fashionable audience that appears well pleased with The Eternal City, as presented by Viola Allen, Edward Morgan, E. M. Holland, Frederick de Belleville, George C. Boniface, and a large supporting company. There are eight magnificent settings, and from the play's reception it can be regarded as a worthy success. The engagement is for two weeks, and Miss Allen will be followed by Kyrle Bellew.

The Four Cohans in The Governor's Son continue to be favored with large business for their second and last week at the Walnut Street Theatre. Foxy Grandpa comes Oct. 20. Sally in Our Alley Oct. 27.

It is surprising to note the rapid increase of patronage since the new managers, Stair and Havlin, have controlled the Auditorium. In Old Kentucky, with new scenic effects and a strengthened company, is the offering this week. Joseph Murphy Oct. 20.

The Royal Lilliputians in Fosterland is the bill at the Park Theatre, and opened to a large house, the business for the week being aided by the Firemen's Pension Benefits. The White Slave Oct. 20.

Man to Man is the attraction this week at the National Theatre. The company is under the management of Butterfield and Bromilow, and the principal roles are sustained by Lillian Lancaster, George Whitman, and Eloise Davis. The play has an interesting story and striking scenic effects, and is received with favor by large audiences. A Ragged Hero Oct. 20.

Hal Stephens, in the title-role of Old Sleuth, is the new offering to-night at the People's Theatre. Nell Florence, Rose Tiffany, Theresa Tasker, Charles Meredith, Ben Guns, Harry West, Edwin Jerome, and James Kiernan enact prominent parts. The melodrama is handsomely staged, with a railway tunnel as the sensational scene. Business fair. Eight Bells Oct. 20.

Treasure Island, with Beatrice in the principal role, opened to-night for a week at the Kensington Theatre. The many startling scenes introduced met with favor from a good audience. The Ivy Leaf Oct. 20.

Frank Cushman's Concert company will appear at Witherspoon Hall on Oct. 21 and 22.

Mascagni and his Italian Opera company opened this evening at the Academy of Music, giving Cavalleria Rusticana and Zanetto to the most brilliant and fashionable audience of the season. The applause was a just tribute to Mascagni's conductorship and compositions. Our entire critical and music loving citizens are out in force, and the engagement of three nights and one matinee will prove a success, artistically and pecuniarily.

The Grand Opera House Stock company intended presenting The White Heather this week, but postponed the production until Oct. 20 on account of the extensive scenic outfit required. The Two Orphans, with Maud Odell and Isabelle Evesson as Henrietta and Louise, Jeffreys Lewis as Mother Frochard, and the usual strong supporting cast is the week's programme, and opened to a crowded house. The three regular matinees are a source of large returns, and if the new management can keep up its standard of plays at popular prices it should result in a bonanza.

The Girard Avenue Theatre Stock company has a new leading man in Eugene Ormonde, who replaces Alphonz Ethier. Mr. Ormonde made his first appearance this evening in Man's Enemy, scoring a genuine popular success. The full strength of the Girard stock aided in giving a performance. The house was crowded and everybody seemed pleased. Manager William W. Miller, aided by his assistant, George Learock, is doing wonders in attracting the best class of theatregoers here.

Forepaugh's Theatre Stock company is giving Won at Last its first presentation in the Quaker City this week. Louis Leon Hall, Florence Roberts, and Jessie Ellison appear in the leading roles. The play is a social study of married life, with interesting situations and a pleasing finale. Large audiences are the rule. Madame Sans Gene Oct. 20.

Carrie Radcliffe's Stock company at the Columbia Theatre is appearing this week in The Great Northwest; well staged. The sensational climax enlisted hearty applause and good patronage. The Silver King Oct. 20.

Darcy and Speck's Stock company at the Standard Theatre is giving a creditable presentation of Blue Jeans this week, with Mattie Choate as June, Mr. Arvine as Perry Bascom, Paul Burns, Fanny Granger, and other local favorites in the cast. Business is excellent and is constantly improving. The Cherry Pickers Oct. 20.

The Arch Street Theatre, with German Dramatic Stock company, is doing well. The company appears this week in two musical comedies, The Two Reichenmüllers and The Beautiful Hungarian.

Dumont's Minstrels at the Eleventh Street Opera House continue with unchanged burlesques, and a new first part of popular melodies to their usual large patronage.

At the Academy of Music the Philadelphia Orchestra, under Fritz Scheel, will inaugurate fourteen Friday afternoon recitals, beginning Oct. 31, followed by fourteen symphony concerts on Saturday evenings. The first two concerts of the Boston Symphony Orchestra will be given here Nov. 3 and 5.

Keith's New Chestnut Street Theatre is now receiving its finishing touches, and from present indications will be opened on Nov. 4.

S. FERNBERGER.

WASHINGTON.

Viola Allen's Large Receipts—Melodious Offerings Plentiful—A Coal Miners' Benefit.

(Special to The Mirror.)

WASHINGTON, Oct. 13.

Musical comedies enlist the attention of theatregoers this week, three of our leading playhouses being devoted to that form of entertainment.

At the National Theatre Anna Held presented The Little Duchess this evening, and a large opening audience praised the production that was notably complete and attractive. Joseph Herbert is well placed in the leading comedy role, and Hubert Wilkie, Knox Wilson, George Marion, Edward Durand, Louise Royce, Billy Norton, Annie St. Tell, Katherine Bell, and Adelaide Norton are capable principals. Baharet's hurricane dances are a prominent feature. Kyrle Bellew follows.

The Columbia has When Reuben Comes to Town and the inimitable John Keefe in the role of the droll rustic made an emphatic hit with the large audience. Dorothy Morton, Mayme Gehrue, Ida Hawley, Maud Amanda Scott, Geraldine Fair, Dorothy Kendall, Three Dunbar Sisters, Edna Dorman, Lylian Lloyd, Douglas Flint, Bert C. Thayer, and Budd Ross are leading members of a strong company. Arizona is the underline.

The Wells Bijou Musical Comedy company at the Lafayette Opera House offers Lost, Strayed or Stolen as its bill, and gave two performances to-day to excellent attendance. This is practically the same organization formerly managed by Manager Chase, of this city, the members of which are all pronounced favorites here. The company includes Otis Harlan, John W. Dunne, Tony Hart, Little Chip, David Andrada, John W. Early, Mary Marble, Jane Lennox, Florence McNeil, Pearl Thornie, Agnes Scott, and Eva Burnham. The Great Ruby is next week's bill.

Lincoln J. Carter's Two Little Waifs enjoys a great opening at the Academy of Music. The production meets with merited approval. Helene Carrall and Stanley and Lolita Lamb as the waifs head a most capable company. Lost River next.

Side Tracked interested a full house at the Empire Theatre twice to-day. Wills Brothers' Comedy company is next week's attraction.

The Eternal City, upon its first presentation, eclipsed that of The Christian and The Palace of the King in attendance and receipts. A Wednesday matinee, unusual with Viola Allen, was given, and drew so well that an extra matinee was also given Friday afternoon. The receipts were over $20,000. Hall Caine will witness the production in Philadelphia next week and trim it down to a reasonable closing hour. The first performance ended at 12.30, and the subsequent ones at 11.45.

A benefit was given at Chase's Theatre Sunday night, under the auspices of the Central Labor Union, for the striking coal miners, and brought out a capacity audience. The programme included Haley's Concert Band, the Miners' Glee Club, of Wilkes-Barre, George Yeoman, Sophie Burnham, and Banks and Winona Winters. President Mitchell, of the United Mine Workers, made an address.

The Mascagni Italian Opera company appears here for a single matinee performance Oct. 21, presenting Zanetto and Cavalleria Rusticana. Great interest is already manifested, and the National Theatre has many advance orders for seats on file.

JOHN T. WARDE.

ANTOINETTE DAVIS.

Photo by Grove Denver, Col.

Antoinette Davis, of whom a portrait appears above, has been a student at Bell's Broadway Dramatic School, Denver, Col., during the past year. She recently created quite a sensation among Denver theatregoers through her portrayal of the leading role in the three-act society drama, Constance, in that city. The press praised her performance highly, and the Denver *Times*, in particular, gave her lavish encomiums and predicted a promising future for her in the drama. Miss Davis will graduate from the school this month and will shortly thereafter enter the profession.

BALTIMORE.

An American Invasion Produced—Arizona at Ford's—A New Fawcett Stock?

(Special to The Mirror.)

BALTIMORE, Oct. 13.

Arizona was presented at Ford's Grand Opera House this evening to a large and enthusiastic audience. The play has been seen here several times before, but never was it apparently more enjoyed than to-night, being presented by an excellent cast and well staged. Among those appearing were J. W. Cope, John T. Burke, John Ferris, Eleanor Wilton, Edith Lemmert, Alma Bradley, Dustin Farnum, Agnes Muir, Leslie Matthews, Mary Churchill, Ben Deane, Charles H. White, Frank Champeau, Charles E. Graham, H. Bradley Barker, and Charles Ayers. The Four Cohans will follow.

Rice's Show Girl is this week's attraction at the Academy of Music. It is one of the regular Rice conglomerations of fine scenery, pretty costumes, good music and a well-drilled chorus. Kathryn Hutchinson is the prima donna. Jerome Sykes in The Billionaire will follow.

At Chase's Theatre the George Fawcett Comedy Organization, headed by Frank Gillmore, presented R. C. Carton's delightful comedy, Lord and Lady Algy. This play had only been seen in Baltimore once, and then at high prices. It is thus almost needless to say that Chase's was packed this evening. Mr. Gillmore scored a success as Lord Algy, and he was ably seconded by Grace Kimball as Lady Algy. Among the favorites of last season's company in the present organization are Frank Craven, Alfred Hudson, Jr., Lloyd Carleton, Austin Webb, Laura McGilvray, Molly Brady. The newcomers are De Witt C. Jennings, Charles B. Hawkins, Edmund Liston, Julia Marie Taylor, Marion Ten Eyck, and Helen Graham. The work of the company was uniformly excellent, and the play was well staged.

The offering at the Holliday Street Theatre this week is The Search-Lights of a Great City. It is presented by a capable company and is appropriately staged. In Old Kentucky will be next week's bill.

The Doings of Mrs. Dooley, with George W. Monroe in the title-role, is seen this week at the Auditorium. The opportunities for fun-making are many and they are all ably taken advantage of. Among those who contribute to the merriment are Raymon Finlay, Mart Fuller, Joseph Lee, Harry Walters, John Donahue, Edwin Loper, Anna Kenwick, Mattie Nichols, Bessie Clayton, Lottie Burke, and Mullain and Frankel. Next week, Lost, Strayed or Stolen will be the attraction, with Otis Harlan, Mary Marble, and Jane Lennox in the cast.

Viola Burton, of the George Fawcett Stock company at Chase's Theatre, is confined to her apartments as the result of having been bitten by a green caterpillar. The bite, which has caused her left arm to swell to almost twice its natural size, has been cauterized and Miss Burton is improving.

Frank Daniels gave a characteristic interview on the "Coal Strike" last week. Incidentally Mr. Daniels mentioned that he had a new play in which he would appear at the close of his present tour.

J. E. Dodson and Annie Irish won a success last week at Ford's in An American Invasion. The business was very good, but apart from this the performance was one of the most artistic seen here this season. Madeleine Lucette Ryley, the author, was in the city nearly all of week before last rehearsing An American Invasion. Mrs. Ryley has a pleasant association with Baltimore, as she created the part of Patience in the Gilbert and Sullivan opera of that name, that was produced originally in this country at Ford's in 1882. The scenes, that transpire in Calcutta, India, and in London, are well staged and the story, concerning the eventual success of an American engineer, both in securing a contract from British rivals and winning the woman he loves from an unscrupulous Englishman, is in the main interesting and afforded good opportunities to the stars and certain members of the supporting company. The cast:

John Brainerd	J. E. Dodson
Lucia Fearnshock	Annie Irish
Edwin Carwardine	Fred Tyler
Dr. Mackphedris	Payton Carter
Colonel Strahan	Henry Hare
Richard Trimmer	R. Whitworth Jones
Rowland Norreys	Arthur Lawrence
Colonel Mavis	J. Palmer Collins
Captain Trenwith	Frank Goldsmith
Sir William Bond	W. J. Constantine
Ferguson	Clement Hopkins
Winstay	Charles H. Woods
Nanak Singh	Francis Sedgwick
Pygmalion	John Gunther
Ram Dass	Walter Murray
Abdul	Dundas Brown
Sophie	Margaret Fuller
Pixie	Mabel Taliaferro
Mrs. Norreys	Brandon Douglas
Morris	May Stuart

Jane Oaker made an excellent impression as Lydia in A Point of Honor at Chase's Theatre last week.

Mascagni with his opera company will treat us to Cavalleria Rusticana at Music Hall Oct. 20, and Duss and his band will be heard Oct. 22.

Jake Wells, manager of the theatres in the South visited by the George Fawcett stock companies, has requested Mr. Fawcett to organize a third company to visit Birmingham and Atlanta. Mr. Fawcett is considering the matter, and if he determines to do so Julia Marie Taylor will be the leading woman. Miss Taylor is appearing this week in Lord and Lady Algy at Chase's.

It is rumored that James L. Kernan will build a new theatre, and possibly a hotel as well, on Franklin Street, between Howard and Eutaw Streets. Plans for a new Auditorium on Howard Street have also been completed.

The Princeton football team held a box party last Saturday night to witness Frank Daniels in Miss Simplicity.

HAROLD RUTLEDGE.

ST. LOUIS.

Fine Business for Fair Week—Current Attractions—A Severe Storm's Havoc.

(*Special to The Mirror.*)

ST. LOUIS, Oct. 13.

Fair Week's business at the theatres was the largest in the history of the fall festivities in St. Louis. The majority of the houses simply could not accommodate the crowds, although the St. Louis theatres taken as a whole have the largest seating capacity of any like number of playhouses in any one city in the United States. 'Way Down East, at the Olympic, was on its fourth visit here, one of which was Fair Week last year, yet it had the greatest week's business it ever enjoyed here and at $1 prices, the receipts reaching the enormous amount of $14,846. The James Boys in Missouri, at Havlin's, was another offering that attracted the country contingent in great numbers, and the city folk helped swell the audiences also, for at the Sunday matinee the receipts were $900.05 and in the evening $934.45, making a grand total of $1,834.50 for one day, at 15-25-35-50 cent prices. Manager Garen tells me it was the largest day's business ever done since the opening of the theatre. The attraction continued to break all records throughout the week, the receipts reaching a total of $6,815 for twelve performances. Superba, at the Grand, one of the oldest of attractions and one that has played here on at least a dozen Fair Weeks, outdid all its former records and played to $8,075 for the week.

Otis Skinner in Lazarre at the Century, while not exactly an attraction that appealed to the visitors, received more of the "coin of the realm" than for any engagement he ever played in St. Louis, and that meant capacity business. And so on down the line, the Columbia, Imperial and Standard playing also to S. R. O.

At the Olympic last evening we had our first view of The Way of the World, with Elsie De Wolfe making her initial appearance here as a star. Miss De Wolfe is supported by an excellent company headed by that sterling actor, John Mason. Among the others are Irene Hobson, Alison Skipworth, W. T. Ellwagner, Harrison Hunter, Lester Keith, Frances Robinson-Duff, W. H. Post, Fred Courtney, Helena Otis, Charles W. Dawd, Thomas Moore, and Ethel Lane. A terrific hail storm during the performance caused what came near being a panic and interrupted the progress of the play, but the audience was finally calmed.

Chauncey Olcott returned to the Century Sunday evening, offering his new play, Old Limerick Town. Mr. Olcott's new songs, "Noreen Mavourneen," "The Limerick Girls," "The Voice of the Violet," and "Every Little Dog Must Have His Day," were enthusiastically encored by last night's large audience. Stuart Robson will follow.

Al. H. Wilson in A Prince of Tatters is Manager Sheehy's attraction at the Grand, and was well received by the usual big Sunday audiences. Spotless Town is underlined.

Manager Russell has one of Lincoln J. Carter's greatest successes, The Eleventh Hour, at the Imperial this week. This play usually goes to Havlin's, but this week we are to see the smiling face of Manager Fred Kimble around Tenth and Pine.

The Scout's Revenge, the realistic Texas and Mexican border play, is the Havlin bill this week. The Convict's Daughter next week.

George Klint, manager of The James Boys in Missouri, playing at Havlin's, presented Manager Garen with a beautiful pair of diamond cuff buttons, valued at $125, after the performance Saturday night.

J. A. NORTON.

CINCINNATI.

A Grand Opera Project—A New Theatre Possible—Offerings of the Week.

(*Special to The Mirror.*)

CINCINNATI, Oct. 13.

San Toy had its first local presentation at the Grand Opera House to-night. It is the first musical comedy offered at this theatre, and a large audience was present. The principal roles are in the hands of Samuel Collins, George Fortesque, Hobart Smock, Nellie Lynch, Elgie Bowen, and Nora Lambert. Joseph Jefferson follows.

The Galley Slave was the offering of the Spooner Stock company at Robinson's to-night. Alma Powell, James Durkin, W. J. Deming, Harry Hicks, and Mabel Pennock (who made her first appearance with the company to-night), were most successful in the leading parts.

The Chaperons concluded a record breaking week at the Walnut at advanced prices on Saturday night, and gave way to Hanlon's Superba, that began its annual engagement there yesterday.

Barbara Frietchie proved a very interesting bill at the Pike yesterday. The costumes and scenery were especially noteworthy, and the entire production ranks as one of this theatre's most substantial successes. The Colleen Bawn will follow.

Clara Thropp heads the company that is appearing at Heuck's in The Gambler's Daughter. She is ably seconded by Fannie Argyle Ogden, Lavinia Thompson, Arthur J. Pickens, Benson Lamar, Frank E. Mitchell, John Arthur, and Allie Willard.

Nobody's Claim is an annual visitor at the Lyceum, and is proving as much of a drawing card there this week as ever.

The season of the German company opened at the Grand last night with the first production in this country of Alt Heidelberg. The new members of the company were warmly received and the old favorites applauded to the echo by an overflowing audience.

It is generally understood that if Managers Anderson and Ziegler, of the Walnut, do not succeed in renewing their lease upon that theatre, which expires with this season, they will build a new playhouse that will be ready for occupancy next Fall. Several sites have been mentioned in this connection, but nothing official has been given out. The Walnut belongs to Managers Rainforth and Havlin, of the Grand, who are desirous of resuming control of the property. The matter will probably be determined this week.

A permanent semiprofessional grand opera company, to be composed of Cincinnatians, is being projected by a number of local musicians led by Madame Tekla-Vigna, under whose direction successful operatic performances have been given in this city for a number of years.

H. A. SUTTON.

ACTORS' CHURCH ALLIANCE NEWS.

National Headquarters, 120 W. 47th St., New York.

The twenty-ninth regular service of the New York Chapter will be held in St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue, next Sunday evening, Oct. 19, at 8 o'clock. The sermon will be preached by the Rev. William M. Grosvenor, D.D., rector of the Church of the Incarnation. The subject of the sermon will be "Our Daily Temptations." Offering will be devoted as usual to the interests of the Alliance. All Alliance members and members of the profession are cordially invited.

It is a pleasure to note the arrival in this country of Ben Greet, who is presenting the celebrated old morality play entitled Everyman. Mr. Greet is one of the leading officers of the Actors' Church Union of England and is greatly interested in its work and growth. It is hoped Mr. Greet will give an address on the subject, either at the service next Sunday evening or at the adjourned annual meeting of the National Alliance, to be held on Tuesday evening, Oct. 28.

A very interesting service was recently held in St. Stephen's Church, Boston, when a new altar and reredos was consecrated to the glory of God and in memory of the late Rev. Henry M. Torbert, rector of the parish and first President of the Boston Chapter of the Alliance. Bishop Arthur C. A. Hall, of Vermont, was the consecrator, and the sermon was preached by Bishop Lawrence, whose remarks were largely confined to the consideration of Father Torbert's character and his peculiar fitness for work of certain kinds. Quite a large number of members of the Boston Chapter of the Alliance were present and showed their love for their late friend and leader, who had done so much for the cause in Boston.

NO ICE WATER FOR ROYALTY.

A well-known Fifth Avenue hotel man says: "We Americans have not yet fully overcome the pernicious ice water habit, for many people here still expect that a glass of ordinary water almost filled with ice will be served to them at once. Ordinary water to be palatable must be served too cold to be healthful, while a wholesome effervescent table water on account of its carbonic acid gas is refreshing even if served without ice, so long as it be cool. It is, however, already noticeable that Americans, particularly those who have traveled much, are more and more acquiring the preferable Apollinaris habit, although they have not yet fully reached the same stage as our British friends.

"It is known that a mild stimulant well diluted with Apollinaris was drunk by Queen Victoria, under the advice of her physician, Sir William Jenner, and now we even find the London *Times* ceremoniously stating in its column of news about royalty that the Apollinaris Company have been appointed purveyors of natural mineral water to the King and to the Prince of Wales. Between this association with royalty and the worth of the water it is easy to understand why on nearly every table in London hotels a bottle of Apollinaris can be seen as an accompaniment to the meal, but the special point is that the glass of ordinary water with ice is not asked for or served."

ALICE NIELSEN'S GRAND OPERA DEBUT.

Word has just been received that Alice Nielsen, the American singer, who has been in Europe for some time, will make her debut in grand opera in Naples on Dec. 10, singing Marguerite in Faust.

OBITUARY.

James Demott, once famous as a circus acrobat and bareback rider, died at his home in Frankford, Pa., on Oct. 5. He was sixty-three years old. His parents died when he was a child, and for ten years, until he was twenty years of age, he toured in Europe as "the boy prodigy" circus rider. Before he was of age he established a "ring barn" in Frankford, where circus riders were trained. Later he was with John O'Brien's, Robinson's, and Forepaugh's circuses. Fifteen years ago he retired from the sawdust ring and with his wife and children he lived comfortably in Frankford. His widow is the daughter of Madame Brown, once known as "the queen of bareback riders." One of his daughters is the wife of John Robinson, and one of his sons, Willie Demott, is considered a capital bareback rider.

John W. Rose, an actor well-known in the profession and very popular among his associates, died at the City Hospital in Quincy, Mass., on Oct. 5, of heart failure. He was taken ill at Binghamton on Sept. 27, and upon his physician's advice he went immediately to Quincy, his native town. Mr. Rose was thirty-four years old and had been a member of the profession for twelve years. During his early career he played chiefly in stock and repertoire companies. Three years ago he entered the employ of the Shipman Brothers, playing the role of Chicot, the jester, in A Cavalier of France. This season he played Colonel Sapt in The Prisoner of Zenda, supporting Edwin Mordant and Ola Humphrey. He was with that company when his last illness began.

Florence Herbert, a well-known actress, of Chicago, dropped dead from heart disease in that city on Oct. 1. Miss Herbert's connection with the stage was one of many years, and she attained some eminence. She leaves a husband and one son. In her younger days Miss Herbert was a member of the stock company at McVicker's Theatre, Chicago. Her last professional appearances were made as a star at the head of her own troupe, which was known as the Florence Herbert company.

Mrs. Mary Beebe Cutler, at one time a comic opera singer of prominence, died at her home in Brookline, Mass., on Oct. 8. Mrs. Cutler was born in Columbus, O., and when still a child began the cultivation of her voice. She made her greatest success as Hebe, in Pinafore, with the Boston Ideals. In 1887 she retired from the stage and was married to Ethan H. Cutler. She is survived by her husband and three children.

Mrs. B. L. James, the aged mother of Louis James, died at her home in Poughkeepsie, N. Y., on Sept. 27. Her passing was sudden and entirely unexpected; for, although she was eighty-three years old, her health had been excellent. Louis James, who is touring the Pacific Coast with the James and Warde company, was unable to come East for the funeral. The family was represented at the services by Levitt James and Millie James, the son and daughter of the tragedian.

Dorothy Wolfe, the actress, whose real name was Carrie D. Wulfert, died at her home in Baltimore, after an illness of a year, on Oct. 11. Miss Wolfe was a member of the Lyceum Stock company in Baltimore for some time, and afterward played under Jacob Litt's management. The remains were taken to her native town, Winchester, Va., for burial.

The Honorable Frank Jones, one of the most prominent citizens of Portsmouth, N. H., and the owner of the local theatre, died in that city on Oct. 2. The funeral occurred on Oct. 6, and was attended by representative men from all over New England.

Hermanie Wakefield, the infant daughter of Mr. and Mrs. Laurence Wakefield (Leila E. Davis), died in Brooklyn, N. Y., on Sept. 29.

Mrs. Olivia Stevenson, mother of J. Wesley Stevenson, of Al. W. Martin's Uncle Tom's Cabin company, died on Sept. 28.

Mrs. Annie Thomas, mother of Dick Thomas, of the Wills Brothers' company, died at her home in this city on Oct. 8.

DATES AHEAD.

(*Received too late for classification.*)

A COUNTRY KID (Louis Blumenstein, mgr.): Lowell, Mass., Oct. 20-22, Clinton 23, Gardner 24, Leominster 25, Turner Falls 27, Fitchburg 28, North Adams 29, Mechanicsville 30.

A CRAZY GUY (W. W. Kirk, mgr.): Warsaw, N. Y., Oct. 14, Niagara Falls 15, Jamestown 16, Bradford, Pa., 17, Washington 18, Wheeling, W. Va., 20-22.

A TRIP TO THE CIRCUS: Fair Haven, Vt., Oct. 17, Ticonderoga 18, Whitehall 20, Poultney, Vt., 21, Rutland 22, Granville 23, Salem, N. Y., 24.

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Le Roy, Ill., Oct. 16, Paxton 17, Normal 18, Sterling 20, Moline 21, Clinton, Ia., 22, Geneseo, Ill., 23, Dixon 24, Platteville, Wis., 25.

BRAGDON MINSTRELS (C. L. Bragdon, mgr.): La Crosse, Wis., Oct. 15, Spring Valley, Minn., 17, Osage, Ia., 18, Oelwein 19, Galesburg 20, Monmouth 21, Ft. Madison 22.

CIRCUMSTANTIAL EVIDENCE (Fred D. Fowler, mgr.): Reading, Pa., Oct. 13-15, Slatington 16, Bangor 17, Washington, N. J., 18, Dover 20, Boonton 21, Morristown 22, Summit 23, Orange 24, Somerville 25.

FERRIS, DICK, AND GRACE HAYWARD: Lamar, Mo., Oct. 12-18, Kansas City 19-25, Madison, Wis., 26-Nov. 1.

FIELDS' JUVENILE MINSTRELS (Nat J. Fields, mgr.): Wayland, N. Y., Oct. 14, Hornellsville 16, Elmira 17.

GASSIDE, CONDIT AND MACK STOCK: Farmington, Me., Oct. 13-18.

HERALD SQUARE OPERA: Hinton, W. Va., Oct. 14, Staunton 15, Newport News 16-17, Danville 20, Durham, N. C., 21, High Point 22, Salisbury 23.

LOVE AND RUIN (H. J. Gates, mgr.): Peekskill, N. Y., Oct. 15, Walden 16, Deposit 17, Cooperstown 18, N. Berlin 20, Walton 21, Oneonta 22, Schoharie 23, Gloversville 24, Johnstown 25.

LYCEUM STOCK (E. G. Grosjean, mgr.): Kennett, Mo., Oct. 13-18, Knoxville, Tenn., 20-25.

MATHES, CLARA: La Grande, Ore., Oct. 13-18, Pendleton 20-25, Heppner 27-Nov. 8.

MORRISON COMEDY (Leigh Morrison, mgr.): Brockton, Mass., Oct. 20-25, North Adams 27-Nov. 1.

NEXT DOOR (Royer Bros.; Jas. F. Wood, mgr.): Philmont, N. Y., Oct. 14, Rondout 15, Troy 16, Glens Falls 17, Saratoga 18, Gloversville 20.

PERKINS, ELI: Somers, Conn., Oct. 20, Bridgeton, N. J., 22, Corinth, N. Y., 24.

SIDE TRACKED (Eastern; Jule Walters, prop.; Tom North, mgr.): Wellston, O., Oct. 15, Newcomerstown 16, Uhrichsville 18, Coshocton 20, Mt. Vernon 21, Mansfield 22, Millersburg 23, Sugar Creek 24, Youngstown 25.

THE BLACK HAND (Thomas W. Broadhurst, prop.; Edward J. Hassan, mgr.): Camden, N. J., Oct. 14, 15, Pottstown, Pa., 16, Reading 17, Lancaster 18, Bethlehem 20, Paterson, N. J., 21, 22, Hoboken 23-25.

THE GATES OF JUSTICE: New Martinsville, W. Va., Oct. 14, Parkersburg 15, Wellston 16, Portsmouth, O., 17.

THE SECRET DISPATCH (M. O. Higgins, mgr.): Canton, Ill., Oct. 14, Spring Valley 15, Burlington, Ia., 16, Monmouth, Ill., 17, Moline 18, Rock Island 19, Davenport 20, Muscatine 21, Iowa City 22, Des Moines 23-25.

THOMAS D. IRELAND: Charleston, S. C., Oct. 20, 21, Savannah, Ga., 22, 23, Brunswick 24, Waycross 25.

UNCLE TOM'S CABIN (Stetson's): McPherson, Kan., Oct. 15, Atchison 16, Newton 17, Emporia 18, Burlington, Ia., 20, Council Bluffs 21, Salina 22, Ellsworth 23.

WYCKOFF AND HERBERT (A. A. Jack, mgr.): Marine City, Mich., Oct. 13-18, Detroit 19, Dundee 20-25, Marshall 31, Battle Creek Nov. 1.

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Largest Dramatic Circulation in the World.

AN INTERESTING PLEA.

For reasons that The Mirror repeatedly has pointed out, there is no present possibility that a national theatre, or any theatre kindred to it, will be established in this country. Yet discussion still goes on as to the desirability of some theatre with a broad scope to meet the intelligent desires and needs of a large number of persons.

The latest argument on this subject appears in the Boston *Evening Transcript*, in an article by George Pierce Baker, Assistant Professor of English in Harvard University. It is not necessary to indorse what Mr. Baker writes in giving a synopsis of his thought, which is very interesting to every student of the stage.

Mr. Baker assumes that a lack of proper dramatic standards in the public in general has resulted in reducing the drama to a low social position of mere amusement, and commonly vulgar amusement at that. It may be pertinent to remark that the public does not produce plays, that it must patronize or avoid what is offered to it, and that most of the demoralization of the theatre in this country to-day from the viewpoints of art and morals is due to a gross commercial management that usually produces nothing above its own low intellectual standard.

There may be room for a theatre, however, or for several theatres in sufficiently great communities, to meet the special demand noted by Mr. Baker, who says that such an institution would exist primarily to teach the public by doing what existing theatres, "for business reasons," may not do. He believes the rich literature of the English drama—not only of Shakespeare, but also of other authors contemporary with him and of later dramatists whose work seldom or never is acted nowadays worthily—as well as the plays of other countries that the regular stage never attempts, should find place in such a theatre. A special plea is made for the adequate production of such plays for the many students who are following them in the dry course of study at the universities, not only for the immediate educational benefit that would result, but also for the purpose of comparison with the better examples of the modern drama that the regular stage illustrates. Such a theatre, says Mr. Baker, should not be judged a success or a failure solely as it produces or fails to produce a crop of praiseworthy American dramatists. The aptitude of the management of such a theatre would better be marked by a catholic hospitality, and no necessity to produce plays on American subjects or by American dramatists should oblige it to stage bad plays by good novelists or the experiments of feeble hands. He adds:

> It is risky to try to hasten social forces. Let us provide as far as we can the conditions which in other countries have produced a national drama. If it does not come, we must search for the missing conditions and supply them. I believe firmly, however, that, granted all the other conditions making for an American drama which I pointed out in a previous article, only widespread recognition of correct dramatic standards is needed to produce—not in one year, or five, or even, perhaps, ten, but within a generation—a drama of American conditions which shall have permanent value. One of the most earnest students of the social position of the drama and one of the most successful of English dramatists to-day, H. A. Jones, wrote recently: "If we can once infect the playgoing public with a love for the drama as distinguished from after-dinner tomfoolery, we shall be laying with our own hands the foundation stone of a national theatre."

Mr. Baker would recruit such a theatre from the dramatic schools, whose students, he thinks, would secure in it a valuable training gained from a greater variety of parts than the usual company offers. He would give the theatre balance by associating with these novices trained players, of whom there are plenty, and whose following would in a measure increase attendance at initial performances. "Is it Utopian," he asks further, "to think that if a thoroughly good stock company were organized we might find some adaptation to our needs of the German 'Gast' system and induce actors and actresses famous for certain parts to appear in them at the theatre?

The question of financing such a plan is next considered, and introducing this, Mr. Baker says:

> The present effort of the so-called Trust to establish in our leading cities the high prices of London for theatre seats is thoroughly reprehensible, for it tends to shut off the drama from the masses and to make it merely the amusement of the rich. Moreover, the Trust has offered us no corresponding gain in mise-en-scene, acting, or plays chosen.

With this truthful note of one feature of present conditions, Mr. Baker proceeds as to the support of the theatre he would have established. He would not have it conducted by a committee of those responsible for it, believing that its administration should be in the hands of a first-class manager under salary, or in control under a lease carefully conditioned. But Mr. Baker finally has no definite scheme to support such a theatre. He notes the interest recently shown in England in the subject of a national theatre, and that at present William Archer is preparing, for a committee to inquire into the possibilities for founding such a theatre in that country, a report as to the methods and results of all existing theatres that are not mere business investments. He points out that whatever may be done in England in this matter, there are fundamental reasons why "a national theatre is not likely with us to provide what we need—widespread general recognition of correct dramatic standards and of the drama as, at least potentially, one of the fine arts." He does not think it is likely that even our national legislators, who, as the pension list shows, certainly face great expenditure with coolness, would enthusiastically support a national theatre organized something like the Post Office, with branches in large towns. As he says, "the scheme is vast—to the vanishing point," while he says there is here no representative city like Paris of France, or London of England. Mr. Baker suggests that if in favorable places a few persons of wealth who genuinely care for the drama as an art, and who recognize its enormous potentialities on educational and moral lines, would for five years stand behind such a theatre, it probably thereafter would require little or no support from them. Mr. Baker believes, however, that it is not imperative that the coming of the theatre with which he deals should depend wholly upon the munificence of a few enthusiasts. He adds:

> The Volkstheatre in Vienna, built fourteen years ago, provides all the conditions premised in this article for the theatre desired, yet pays its stockholders 4½ per cent. a year. The emperor gave the central site, but the fine building was erected and the theatre started from the sale of stock—par value about $200 a share. The stockholders, who, whatever their holdings, have individually voting power for only ten shares, drew up regulations for the theatre, and under restrictions therein laid down leased it to Herr von Bukovics at something over $20,000 a year. The shareholders are allowed to buy tickets without any booking-fee, and, as this right is transferable, it is said to be equivalent to an additional 2½ per cent. on their stock. Evidently, then, the theatre described is neither artistically nor financially a chimera.

All this undoubtedly is interesting, and it may disclose possibilities. But no achievement in Germany, where the theatre holds a peculiar relation to the Government as well as to life, can be taken as a guide here. And the condition of the theatre in this country that so largely inspires hopes like those of Mr. Baker, owing to the lacks of the regular theatre, is due to the restricted powers of all persons here outside of the Trust engaged in the theatre under Trust domination, the evils of which even Mr. Baker, although he in a measure recognizes its sinister and grasping character, fails fully to grasp.

PLANS FOR A GREAT PRODUCTION.

The great production of Paul Heyse's drama, Mary of Magdala, in which Mrs. Fiske will be seen this season, it has now been decided, shall have its first representation in New York at the Manhattan Theatre on Wednesday evening, Nov. 19. As has been announced, Mary of Magdala will be seen at the Pabst Theatre, Milwaukee, on Thursday evening, Oct. 23.

The acting company in this play will number about one hundred persons, and the organization as a whole will number 167 persons, including the mechanical and other staffs of the Manhattan Theatre. It will require five cars to transport the organization to Milwaukee, with the elaborate scenery and properties, all the carpenters, electricians, property men, wardrobe and other attachés of the Manhattan, with Charles E. Puerner, the leader of the orchestra, being with the company.

The entourage will take train from this city next Saturday, Oct. 18, for Milwaukee, where three days will be spent in the preliminaries to the first performance. The play has long been in preparation at the Manhattan, where for weeks the large company has been rehearsed in parts and as a whole, the electrical and other effects have been practised, and the elaborate and heavy scenery has been repeatedly handled to secure facility. After the engagement of four performances in Milwaukee, Mrs. Fiske in Mary of Magdala will go to the Grand Opera House, Chicago, for three weeks. The company and production will arrive in New York from Chicago on Monday, Nov. 17, and three days will be spent in preparing for the opening at the Manhattan.

Although up to this time no definite date has been announced for the opening of Mrs. Fiske in this play, for weeks there have been received at the Manhattan numerous requests for seats, all of which have been filed in their sequence pending the opening of the box-office for this event on Thursday, Nov. 13.

CLYDE FITCH RETURNS CONVALESCENT.

Clyde Fitch returned from a long absence in Europe last Wednesday on the Kaiserin Maria Theresa. While abroad, as has been already related in The Mirror, Mr. Fitch succumbed to nervous prostration. Although somewhat improved he shows plainly the effects of his illness, seeming to be more in a convalescent state than in good health. Mr. Fitch lost no time in commencing work upon his return, beginning on Friday the rehearsals of his new play, The Stubbornness of Geraldine, in which Mary Mannering is to appear at the Garrick Theatre early next month. When his labors on this production are completed Mr. Fitch will devote his time to The Girl in the Cage, to be produced in December, and after this will rehearse The Girl with the Green Eyes, that is to be used for Clara Bloodgood's debut as a star in February. Amelia Bingham will produce a new play by Mr. Fitch, not as yet entirely finished. Maxine Elliott will be seen in another Fitch play next season, and Arthur Byron is to appear then in one dealing with Major Andre. The Fitch plays to be produced this season are all comedies or comedy-dramas, the most serious being Miss Bloodgood's vehicle. Mr. Fitch is considering producing here next Spring with an American cast his comedy, The Last of the Dandies, that Beerbohm Tree originally produced in London.

JOSEPH ARTHUR'S JAPANESE PLAY.

About twenty years ago Joseph Arthur spent a year or more in Japan, and there became interested in the historical drama of that country, one of the more prominent plays of which he repeatedly witnessed with such pleasure that he secured it. The original of this Japanese play required twelve hours or more in the representation, much time being consumed in incidental fêtes and episodic matters. Mr. Arthur with the assistance of a learned Japanese who was facile with English, translated this play and later adapted it to the traffic of this stage as to time, etc. "Among other managers," said Mr. Arthur yesterday, "I submitted the play to David Belasco—or rather read it to Mr. Belasco—who was greatly pleased with it. Now that there seems to be great possibilities in the Japanese drama, I am arranging to have this play produced."

ELEONORA DUSE HERE TO-DAY.

Madame Eleonora Duse, the distinguished Italian actress, is a passenger on the *Kronprinz Wilhelm* due here from Bremen to-day (Tuesday). Madame Duse is to begin an American tour, under the management of Liebler and Company, in Boston next Tuesday, appearing first in La Gioconda. On the first page of The Mirror this week is published Madame Duse's favorite portrait.

NEW THEATRES AND IMPROVEMENTS.

Work on the new theatre at Pittston, Pa., is progressing under the direction of J. B. McElfatrick & Son, architects. The structure will be completed about Nov. 25. M. F. Coons, manager of the Nesbitt Theatre and Grand Opera House, Wilkes-Barre, will be the lessee and H. J. Sinclair, formerly treasurer of Music Hall at Pittston, will be local manager.

The Van Voorst Theatre, at Kempton, Ind., will be completed by Nov. 1.

It is rumored that Grand Rapids, Mich., is to have a new theatre. The proposed site is on Pearl Street at the rear of the *Herald* office. It is said that the house will have a capacity of 2,000.

The new theatre at Elwood, Ind., will be ready for dedication by Oct. 25. The theatre is located in the centre of the city. Its stage measures 40 x 60 feet.

It has been decided to open the new West End Theatre, on 125th Street, one block west of Eighth Avenue, on Election Eve, Nov. 3. The first attraction will be announced later.

A new system by which carriages may be called by electricity has been installed in the Metropolitan Opera House.

The new Citizens' Theatre at Murphysboro, Tenn., opened Oct. 2 with the Vendome Stock company in A Texas Steer.

The Casino at Newport News, Va., a large dance and convention hall, has been converted into a theatre and will be managed this season by G. B. A. Booker, formerly manager of the Academy of Music. The opening attraction will be the Herald Square Opera company. It will be a popular priced house.

SAID TO THE MIRROR.

Eva Mae Haynes: "I, and not Irene Ackerman, will originate the role of Jeanne in Porter J. White's production of David Caruth."

Harry O. Andrews: "I resigned from the Woodward Stock company, Kansas City, before the general notices of release given by Manager O. D. Woodward."

Georgia Welles: "I have not joined The Gates of Justice company, as reported, but am disengaged."

THE WOMAN'S EXHIBITION.

The first week of the Woman's Exhibition has been a success from pecuniary, educational and entertainment view points, particularly taking into consideration that it is an initial enterprise in this country. The attendance thus far is estimated at seventy-five thousand. The exhibition will not be continued an extra week as erroneously advertised, but will close as scheduled on Oct. 18. Preparations will be begun at once for a similar woman's exhibition in the Coliseum, Chicago, from Jan. 17 to Feb. 1, under the management of W. A. Brady exclusively, and not under the auspices of the Professional Woman's League. Contracts have been signed for a reproduction here next season, beginning on Oct. 7 and continuing three weeks.

The women engaged in the present exhibition have been a credit to themselves and their cause, from the negro carriage attendants, the imposing policewoman, the club women in charge of the various booths and exhibits to the vaudeville performers in the "Street of Venice." The arena combines a picture of brilliant color and animation, an exhibition in truth of fair women and their handiwork. In the huge doll house, dolls were noticed dressed to represent in character Bijou Fernandez, Jane Holly, Kitty Barry, Louise Allen, Isabelle Evesson, Lillian Russell, Norma Kopper, Minnie Dupree, Lulu Glaser, with some curios in the way of a table cover made by "Daddy Bowers," lace knitted by Mrs. Gilbert, gold headed staff used by Lillian Russell, a black silk apron worn by "Aunt Louisa" fifty years ago, and a handkerchief carried by Mrs. Kendal.

The "Street of All Nations" loses none of its attractiveness. The Navajo Indians, the pretty Hollanders, the negroes among the cotton singing their tuneful melodies, the quaint looking Chinese women and babies, the family of Sam Ping Lee, the Turks, Russians and Mexicans, all pursue their characteristic occupations, and vend their wares with alacrity. A prize of $100 is offered to the booth securing the most votes as being the best representative of a nationality. So far the negroes are in the lead.

The American booth, with its New England kitchen and pumpkin pie baking, seems to have been chagrined by the sarcasm hurled at it and withdrew the middle of the week. So America is not even represented by the Stars and Stripes. There is a voting contest for the most popular theatrical manager, the prize being a Shakespeare chair of elaborately carved oak, made from the wood of a pew that stood in Trinity Church at Stratford-on-Avon. Manager Brady, who had by far the most votes, has had the good taste to withdraw his name. A very handsomely bound book of "first night" criticisms is being raffled off.

The exhibit of fine and applied arts on the mezzanine floor is quite commendable and a source of pride to the Leaguers. It is unique in that it is a collection of work done exclusively by women. There are a few canvasses of famous artists, but for the most part the exhibitors are unknown. Their work, however, is meritorious. In the loan collection are many things of beauty and great value. Among them the Stone collection of 340 book plates designed by women in the United States, Great Britain, Canada, Germany, Austria, France and Sweden, a portrait of Mrs. S., a portrait of Mr. Williams, president of the Chemical National Bank, by Mrs. De Lony Rice, a selection of potteries, bronzes, fans, miniatures and laces from the Maurice Herrmann private collection, a painting, "The Flower Maker," tapestry once the property of General Clay, engravings on fungus growths, portraits of Lulu Glaser, Maude Adams, and Amelia Bingham, a $500 tapestry portrait of Lillian Russell, and a picture painted by Joseph Jefferson are included. An interesting lot of old stage properties includes Mrs. John Drew's Malaprop costume, armor worn by Louise Mortimer, slippers that once adorned the feet of Patti, Melba, Mrs. John Drew, Emma Abbott, Annie Pixley, and Mrs. Bowers, a paper weight used by Edmund Kean, a maltese cross worn by Fanny Kemble, jewels worn by Edwin Forrest, Edwin Booth, Gustavius Brooke, John McCullough, and Thomas W. Keene, and a dagger carried by E. L. Davenport in Othello.

One thousand two hundred women were paid salaries Saturday night.

The Valdis Sisters do a high trapeze act nightly. The Bostonia Orchestra has a fine repertoire of both classical and popular selections. The orchestra numbers forty members, and is under the direction of Marietta Sherman Raymond, an excellent leader and well-known violinist. The body of stringed instruments includes several good soloists. The brass erection is remarkably fine, particularly the "Bostonia Brass Quartette."

Thursday is "millionaires' night." The Reception Committee have invited millionaires to view the $25,000 hand made Persian rug. The course of lectures by famous women began last night, and is to continue all the week.

Mary McLean, the Western authoress, attended last evening, and Corita, the smallest woman in the world, made her first appearance at the exhibition. Saturday night promises much excitement, as the contests will all be settled and the character dolls and other articles remaining are to be sold at auction.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror *will be forwarded if possible.]*

F. Y., Brooklyn: Read the italics at the head of this column.

G. C.: John W. Cope is playing Canby in Arizona this season.

S. J. A., New York: The seating capacity of the Auditorium Theatre, Chicago, is 4,079.

G. C. B., Toronto, Ont.: A Normandy Wedding was produced at Poli's Theatre, Waterbury, Conn., Jan. 20, 1898.

J. De A., Terre Haute, Ind.: *The Theatre* magazine is published at 26 West Thirty-third Street, New York, where the editorial and business offices are located. Arthur Hornblow is the editor.

G. V. S., New York: Uncle Tom's Cabin was originally produced at Welch's National Theatre, Philadelphia, Pa., in 1852, one year after the publication of the novel.

C. E. O., St. Louis: A letter directed to the musician you name in care of the Musical Mutual Protective Union, New York, would probably reach him.

L. M., New York: The present Mirror was established in January, 1879. The old *Mirror*, of which N. P. Willis was the editor, was not a dramatic paper.

Ignorant, Philadelphia: By the Stage Door, written by Ada Patterson and Victory Bateman, is published by the Grafton Press, 70 Fifth Avenue, New York.

Frequent Reader: You may note by the italics at the head of this column that anonymous questions or queries concerning the whereabouts of players are not permissible.

Jack Playfair, Rossland, B. C.: Novels upon which the copyright has expired are, of course, public property and may be dramatised. A copyright on a book includes in its protection the dramatic rights.

L. M. E., Hoboken, N. J.: The Toreador was produced at the Knickerbocker Theatre, New York, on Jan. 6, 1902. The cast was as follows: Sammy Gig, Francis Wilson; Augustus Traill, Melville Ellis; Pettifer, William Blaisdell; Sir Archibald Slackett, Joseph Coyne; Rinaldo, Robert A. Evans; Governor of Villaya, Edward Gore; Bandmaster, W. H. Thompson; Carajolo, William Broderick; Probitt, Joseph C. Fay; Moreno, Harry Wallace; Walter, George Hall; Dora Selby, Adele Ritchie; Susan, Queenie Vassar; Mrs. Hoppings, Maud Raymond; Nancy, Christie McDonald; Teresa, Jennie Hawley.

THE USHER

It is an interesting fact that almost without exception the clean plays produced this season have been assailed or treated with contempt by the so-called popular newspapers, while the same journals have received with open arms and chortlings of glee the productions that have been chiefly notable for muck.

When we say popular newspapers we mean of course the persons that are known as dramatic critics in the offices where they are employed. As a matter of fact, two of these very publications whose theatrical writers have given unqualified indorsement to this season's examples of the drama of dirt have engaged editorially in a furious warfare upon the plays in question.

Thus the readers of these prints may take their choice between the approval of the dramatic column and the censure of the editorial department. If they accept these authorities as guides in the selection of amusements they must be in a state bordering on bewilderment; but it is scarcely credible that any great number of persons are influenced by publications of this description.

◆

Charles Frohman was very indignant last Spring when the Lambs gave a private performance of Clay Greene's Biblical drama, Nazareth, on the stage of the Garrick Theatre, and he withdrew from them the privilege of giving further entertainments in that theatre.

Now, Mr. Frohman is "presenting" the morality play, Everyman, in one scene of which God is introduced as a character.

Without raising the question whether there is any impropriety in the revival of this Fifteenth Century allegory, the fact remains that Mr. Frohman's standards of judgment vary according to circumstances, the circumstance in this instance being that he is interested managerially and pecuniarily in Everyman.

◆

If Iris has done nothing else, it is at least welcome for having brought us Oscar Asche, an actor and an artist beside whom the majority of our players are tyros and pigmies. In a detestable part he shows himself to be an actor of remarkable finesse as well as power, and the hope is generally expressed by those who see him that he will be seen before long in a role worthy of his rare abilities—that is, in a role that is worth while. Maldonado isn't.

◆

Speaking of a certain type of New York managers, the New York *Commercial* observes: "Tackle him with regard to his vicious play and, with tearful insistence, he will reply that he follows and does not fashion the bent of the public. Praise him anent a production that is alike decent and desirable, and with becoming modesty he remarks that the raising of the stage from the ruts of indecency has been the moving cause of his career. And in both instances his utterances are those of a mere humbug. The truth is that the taste of New York playgoers has been debauched by the men who are more or less responsible for shaping that taste."

◆

James Huneker—equally informed of music and the drama—assumed the dramatic editorship of the *Sun* on Oct. 1. Mr. Huneker is a brilliant writer, a man of wide culture, and there are few that have a better knowledge of the stage at home and abroad.

◆

"Observing persons," remarks Lyman B. Glover, "have noticed that the English dramatists of the present, for whom all of us endeavor to feel great respect, have fallen into two deplorable faults. One is the apparent belief that nothing but eroticism, sexual depravity and moral distemper is worth considering as subjects for a play, and the other that a conversational discussion of these nasty, useless and disgusting themes can properly be made to do duty in place of those genuine and vital dramatic complications which they are no longer able to invent. Arthur Wing Pinero is the most dangerous, because the most brilliant and cunning, of these modern apostles of verbal rot and smooth, insinuating bestiality. He has flooded the stage with such examples of mental and moral depravity as are found in Tanqueray, The Notorious Mrs. Ebbsmith, The Gay Lord Quex, and Iris. In this quartette of vile suggestion there is scarcely a redeeming feature except clever workmanship and the smart conversation which we are given to understand should be permitted to cover a multitude of sins. It certainly has to do so if these sins are to be covered, since no other excuse can be found for them."

Mr. Glover's protest against plays of the kind that Pinero has been producing of late is paralleled in scores of newspapers throughout the country. Whatever the complaisant "critics" of the younger element in this city may say to the contrary, there is an evident determination among conscientious dramatic writers to stem the tide of filth that is degrading our stage. And it is to be hoped that their influence will awaken a similar sense of decency among all classes of the playgoing public.

◆

A unique organization is the Balcony Club, which represents an incipient tendency among theatre patrons that deserves the heartiest encouragement. The Playgoers' Club of London has become quite a factor in English theatrical life, and a similar body here would be invaluable in placing managers in touch with a concrete body of intelligent and discriminating theatregoers.

The Balcony Club is a modest organization. Its scope and purposes are amusingly set forth in its Constitution, which reads as follows:

Art. I. A number of high-minded though quiet souls, realising the necessity and pleasure of contributing systematically and regularly to the enjoyment of that member of the household whom many clubs largely ignore, have organised this one especially for her benefit.

Art. II. This is a woman's club run by men.

Art. III. As it does not seem likely that the whole order of Nature and History will be reversed in our modest little society, we do not expect that the women will cease running the men, and therefore the club.

Art. IV. But the work is to be done and the bills paid by the men.

Art. V. The object of this club is to take an elevated view of the drama.

Art. VI. The height of the elevation depends on the price of the seats.

Art. VII. We shall meet occasionally during the dramatic season on Friday evenings at 6 o'clock in a restaurant convenient to the theatre. There we shall dine *à la carte*, each ordering what each desires and paying for the same. A moderate amount of smoking will probably ensue. Then some one who is willing and able will tell us about some timely or interesting feature of the drama. Then we shall walk to our seats in the balcony and see the show.

Art. VIII. The first and third Fridays will be the usual dates of meeting, but only enthusiastic theatrgoers are expected to attend all the meetings.

Art. IX. There are no dues. You pay for what tickets you use and what dinners you consume. At the end of the year you pay your share of the cost of the postal notices, and that will be little enough, because the management of this club is ambitious to prove how very little it costs really good people to be happy and to improve themselves.

Art. X. The Entertainment Committee will take votes of the members on the selection of a play several weeks in advance. Remittances for seats will be made to the chairman by mail, and the tickets distributed at the meeting on the date of the selected performance.

Art. XI. The policy of the charter members is to direct a Membership Committee to keep the list small enough to secure a limited attendance, just sufficient to enable the diners to occupy a small room and to hear and discuss the papers in a conversational voice (conversational voice is good).

Art. XII. However, the French motto (Englished for the benefit of the Manhattan members): "Your friends are our friends," is a motto of the club, and the only requirement governing the invitation of guests is that you pay for them.

Art. XIII. Amendments to this constitution are unnecessary. This is a woman's club and they'll do as they please anyway, constitution or no constitution.

The members are all married people. The printed list gives the man's address, and under the caption "What He Does," we find among others these definitions: "Repairs Damaged People," (a doctor); "Makes Books," "Sells Oil," "Helps Run a Newspaper," "Spares the Rod," (a teacher); "Goes to Court," "Keeps Tab," (member of the Board of Education); "Bosses Teachers," "The Best He Can," "Looks You in the Eye," (an oculist); "Runs a Press," etc.

There is a place for the Balcony Club. May it increase and multiply!

THE MASCAGNI SEASON.

After surmounting every obstacle that the Musical Mutual Protective Association could devise to balk them, Signor Pietro Mascagni, his opera company and his orchestra appeared at the Metropolitan Opera House last Wednesday evening. The great auditorium was filled to its utmost capacity and the welcome accorded to Mascagni was one that has rarely been equaled for enthusiasm in the history of the American stage.

The bill of the evening consisted of Cavalleria Rusticana and Zanetto, a one-act opera of Mascagni's that had never before been sung in America. In conducting both of the presentations the famous composer evidenced the magnetic power and vitality that lifted him a dozen years ago head and shoulders above his fellow composers of Italy. But in neither of the pieces did the singers display more than ordinary ability. The two operas were, indeed, presented in mediocre fashion. The bill was repeated on Thursday and again on Saturday, as the company was not in readiness to give the promised production of Iris. On Friday night the organization appeared in Brooklyn.

On Sunday evening the orchestra, under Mascagni's direction, and several of the principals of the company appeared at the Metropolitan in concert. Nearly all of the numbers were of Mascagni's composition. The audience, though small, was enthusiastic in its applause.

AN OLD ACTOR DANGEROUSLY ILL.

William Elton, the well-known old actor who has been playing Noonan in Robert Emmet at the Fourteenth Street Theatre, is dangerously ill with cancer of the stomach. He resigned from the cast of Robert Emmet two weeks ago and was taken to St. Vincent's Hospital. On Wednesday last he was removed to the Catskills, where it is hoped that he will gain sufficient strength to undergo a surgical operation.

BALTIMORE THEATRE TO GO.

It is rumored that old Front Street Theatre, Baltimore, recently sold by its owner, Dr. Arthur Wagsforth, is to be demolished by its purchaser, whose name is not announced.

THE STOCK COMPANIES.

While stock companies in other cities have frequently produced new and original plays, those in this city have shown a general disposition to abide by true and tried dramas, that have been successful, either here or elsewhere, and the names of which would, in most instances, be sufficient to guarantee large attendance, that, of course, becomes enhanced by a meritorious presentation. This policy undergoes a reversion this week at both the Murray Hill and American theatres, the stock companies at these playhouses each producing plays that have not hitherto been tried. The former presents a melodrama by Dr. H. Holbrook Curtis named In the Midst of Life, and the latter a play of similar description by Lawrence Marston, stage director of the company, entitled The Little Mother. The American company has also announced for early production plays by Charles Kent and Doré Davidson. The success of these undertakings would doubtless mean a radical change in stock company offerings in New York, and would have considerable influence upon the efforts of native dramatists that could hardly fail to prove beneficial. The outcome of this week's venture upon the part of the two companies will thus be awaited with interest.

⁂

Mrs. Spooner returned from Cincinnati on Saturday, and from now until Dec. 1 will devote her time and energies to the production of My Lady Peggy Goes to Town, in which Cecil Spooner is to commence starring on that date. The addition of Harry Hicks and W. J. Deming to the Cincinnati Spooner Stock company has materially strengthened the organization, and the production of A Contented Woman last week drew particularly well. Mrs. Spooner has engaged for this company Mabel Pennock as ingenue to replace C. Blanche Rice, who was compelled to resign on account of illness. F. J. Gibson, who has been head scenic artist of the Pike Theatre company for some time has joined Mrs. Spooner's forces in a like capacity. Next week's revival of Sudermann's Magda by the Brooklyn Spooner Stock company, with Edna May Spooner in the title-role, and Cecil Spooner as Marie, has aroused much interest, owing to the unusual success achieved by the company in the play last season. While in Cincinnati the last time Mrs. Spooner was honored by a number of women's societies, including the National Delegation of the Daughters of the Eastern Star.

⁂

As You Like It, with Minnie Seligman as Rosalind, is in preparation by the permanent company at Proctor's Fifth Avenue. Several of the Sardou plays will also be done during the season.

⁂

Blanche Seymour, for the past two seasons with the Baldwin-Melville Stock company, New Orleans, has joined Charles E. Blaney's Newark Stock company as ingenue.

⁂

Lewis Mitchell has been engaged for the Proctor Stock company, Montreal.

⁂

Charles Kent joined the Giffen Stock last week to stage the plays.

⁂

The Herbert Stock company opened an engagement at the Lyceum Theatre, Syracuse, N. Y., last evening, presenting as its inaugural offering there The Charity Ball.

⁂

George Fawcett's Stock company, with Mary Shaw featured, is playing Theodora this week in Richmond, Va. Mr. Fawcett's company, with Frank Gillmore and Grace Kimball in the leading roles, opened in Baltimore last evening in Lord and Lady Algy. Mr. Fawcett will soon present in Baltimore a comedy-drama in four acts, by Wilbur Underwood, a Washington writer and poet, having for its heroine Dolly Madison. Mr. Fawcett has had the manuscript for more than a year, but did not see his way clear to produce it until now. It was submitted last Fall in the Percy Haswell prize play contest, and though another play received the award, Mr. Fawcett liked Dolly Madison so much that he decided to retain it.

⁂

Larry Giffen and his stock company have arrived at Norfolk, Va., where rehearsals are under way for the productions that Mr. Giffen will give on the Leath circuit in Virginia and North Carolina during the season. All of the productions will be made at Norfolk, where the season of the stock company will open Oct. 20 in The Christian. Other cities in which the company will appear regularly are Richmond, Newport News, Portsmouth, and Roanoke, Va., and Charlotte, N. C.

⁂

The recently dismissed members of the Woodward Stock company, Kansas City, have brought suit against Manager O. D. Woodward to recover their full season's salaries.

AUDREY AT THE MADISON SQUARE.

After preliminary performances at Richmond and Norfolk, the Ford-Bodington dramatization of Mary Johnston's story, "Audrey," will begin an engagement at the Madison Square Theatre, New York, on Tuesday, Nov. 18. Eleanor Robson will play the title part, and the company will include Selene Johnson, Anne Caveiry, Ada Dwyer, Gertrude Gheen, Geraldine Furlong, Mrs. Freeman Barnes, James E. Wilson, Frederick Perry, George Woodward, Lauren Rees, Frank Lamb, Forrest Robinson, T. M. Hunter, James O'Neill, Jr., John Dean, Charles Merriott, and Freeman Barnes.

CUES.

Caroline Hull, who for several seasons has been featured in vaudeville as a contralto, is at present playing the leading female role with Clay Clement in the comedy which he is presenting for a few weeks in vaudeville. Miss Hull has been engaged by Mr. Clement for the entire season.

Ruth Chandler, leading woman of the Backman Comedy company, is ill at St. Luke's Hospital, Chicago.

Louis James and Frederick Warde will, according to rumor, play an engagement at the Academy of Music during the Easter holidays, presenting The Tempest.

Since the second page of this week's MIRROR went to press it is learned that the Messrs. Shubert have leased Reginald De Koven's new theatre, the Lyric, to be erected adjacent to the Belasco Theatre, for a term of twenty-one years, and will manage the playhouse. The original policy announced by Mr. De Koven will be carried out.

Esther Tittell, who returned to America from Europe last month to witness the first performance of her sister, Mrs. Brune, in Unorna, is back in town from her visit with the Unorna company in the South. She will probably appear in a new production in New York before the holidays.

Kate Claxton is organizing her company to present The Two Orphans. George Becks has been engaged for a leading part and Harry St. Mauer will conduct the rehearsals.

May Edouin will return to America from England within a fortnight. Her plans for the season have not yet been made public.

Nance O'Neill, McKee Rankin, and Herbert Carr arrived in New York from London on Oct. 13.

The Would You for Five Millions company will close on Oct. 18.

Mildred Morris, daughter of the late Felix Morris, the noted character comedian, will make her debut on the stage this season with Mrs. Fiske in Mary of Magdala.

PERSONAL

HANLEY.—M. W. Hanley, of whom an excellent portrait appears above, is again successfully managing Robert B. Mantell, and thus far his star has had an unusually prosperous season. Mr. Hanley has proven that with energy and ability a manager can book independently with profitable and satisfying results. Mr. Hanley during his many years in managerial circles has made himself very popular with the public and the members of the profession with whom he has come in contact.

HONE.—Mrs. Charles Russell Hone, a well-known society woman of this city and a daughter of the late Mrs. John Hoey, for many years leading woman at Wallack's Theatre, will make her professional debut with Mary Mannering in The Stubbornness of Geraldine at the Garrick Theatre. Mrs. Hone has for a long while been regarded as a clever amateur and has several times previously announced her intention of going upon the stage.

MORRISON.—Lewis Morrison was slightly injured in St. Paul last week. While crossing a street he endeavored to save a young woman and a baby that she was wheeling in a perambulator from being run down by a horse and wagon. Mr. Morrison saved the woman and child, but was knocked down himself, receiving several bruises. He was taken to his hotel, where his wounds were dressed.

FAVERSHAM—DAVIS.—William Faversham, owing to the postponement of Maude Adams' season, will follow John Drew at the Empire Theatre in November. Mr. Faversham will not appear in The Right of Way, that it was previously stated would be his vehicle this season, but will produce a new modern play by H. V. Esmond, the name of which has not yet been decided upon. Fay Davis, the Boston actress, who has won a considerable reputation in London, where she has played principal parts with Charles Wyndham and George Alexander and last appeared in the title-role of Iris, has been engaged as Mr. Faversham's leading woman. Miss Davis is at present at her home in Boston. Rehearsals of Mr. Esmond's play will commence shortly and it will have its *premiere* on the road. It is said that after her engagement with Mr. Faversham Miss Davis will appear in the leading role of another new play, both here and in England.

DAY.—Charles H. Day, familiarly known by many as "the old circus man," and whose writings on the minstrel and circus days of former years have been widely read and enjoyed, has written a new story named "New Haven After Dark," that is a fictious narrative of life in New Haven, Conn., and is published in that place. The story is in pamphlet form, and has already obtained a large circulation.

DALTON.—Charles Dalton has been engaged by Wagenhals and Kemper as leading man with Blanche Walsh in The Daughter of Hamilcar. Mr. Dalton will appear as Matho, a barbarian warrior. Rehearsals of the play have begun, and it will shortly be produced in Chicago.

DAVIS.—Mrs. Estelle H. Davis, for the past five years connected with the National Conservatory of Dramatic Art in the position of superintendent of classes and teacher of vocal gymnastics, has obtained leave of absence for six months. During her vacation Mrs. Davis will visit London, Paris, Berlin, and Vienna for the purpose of studying the methods used in teaching elocution and dramatic art in the dramatic conservatories of these several cities. Mrs. Davis is an expert linguist, a clever actress and as a teacher is reckoned among the best in America.

WARNER.—Charles Warner, as forecast in THE MIRROR upon his arrival here from England, has made arrangements to tour America next season in his best-known success, Drink, dramatized by Charles Reade from Emile Zola's novel, "L'Assommoir." This play had a run in London alone of five hundred nights and has also been a pronounced melodramatic success in the English colonies. Mr. Warner will shortly return to England to fill engagements there this season, and will endeavor to secure members of the original cast for Drink's American production, as well as arranging for new scenery and costumes. Mr. Warner's tour will commence in this city next September.

CURRENT AMUSEMENTS.

Week Ending October 18.

METROPOLIS (Third Ave. and 142d St.), The Heart of Maryland.
OLYMPIC (2329 Third Ave., nr. 130th St.), Robie's Knickerbocker Burlesquers.
HARLEM OPERA HOUSE (209-211 West 125th St.), Lulu Glaser in Dolly Varden.
HURTIG AND SEAMON'S (209-211 West 125th St.), Vaudeville.
WEST END (St. Nicholas Ave. and 125th St.), Now building.
PROCTOR'S (125th St., nr. Lexington Ave.), Vaudeville every afternoon and evening.
KEOGH'S STAR (Lexington Ave. and 107th St.), Reilly and Woods' Big Show.
ST. NICHOLAS GARDEN (Columbus Ave. and 66th St.), *Thur., Oct. 2—Bostock's Animal Arena—3d Week—Two performances daily.
CIRCLE AUDITORIUM (Broadway and 60th St.).
MAJESTIC (Eighth Ave. and 59th St.), Now building.
PROCTOR'S PALACE (Third Ave. and 58th St.), Vaudeville every afternoon and evening.
CARNEGIE HALL (Seventh Ave. and 57th St.).
COLONIAL (1864 Broadway and 164-170 West 47th St.), Now building.
LONG ACRE SQUARE (Broadway and 45th St.), Now building.
NEW LYCEUM (152 West 46th St. and 149-157 West 47th St.), Now building.
HUDSON (136-142 West 45th St. and 139 West 44th St.), Now building.
NEW YORK (Broadway and 45th St.), *Mon., Oct. 6—Carl Hagenbeck's Trained Animals—2d Week—9 to 16 times.
CRITERION (Broadway and 44th St.), *Tues., Sept. 23—Virginia Harned in Iris—4th Week—21 to 27 times.
MRS. OSBORNE'S PLAYHOUSE (28 West 44th St.), Now being completed.
VICTORIA (Seventh Ave. and 42d St.), *Mon., Oct. 6—Alice Fischer in Mrs. Jack—50 plus 2d Week—9 to 16 times; Creatore and His Band.
BELASCO'S (207-211 West 42d St.), *Mon., Sept. 29—Mrs. Leslie Carter in Du Barry—165 plus 3d Week—15 to 21 times.
AMERICAN (Eighth Ave., 42d to 41st Sts.), Third Season of Henry Greenwall Stock—The Little Mother.
NEW AMSTERDAM (214 West 42d St. and 207-209 West 41st St.), Now Building.
MURRAY HILL (Lexington Ave. and 41st St.), Fifth Season of Henry V. Donnelly Stock—Eliza Proctor Otis and In the Midst of Life.
BROADWAY (Broadway, Seventh Ave. and 41st St.), *Tu., Aug. 26—Sally in Our Alley—8th Week—58 to 65 times.
MENDELSSOHN HALL (113 West 40th St.), Everyman—Every afternoon and night, save Wed. and Sat.
EMPIRE (Broadway and 40th St.), *Thur., Sept. 4—John Drew in The Mummy and the Humming Bird—7th Week—49 to 56 times.
METROPOLITAN OPERA HOUSE (Broadway, Seventh Ave., 40th and 39th Sts.).
CASINO (Broadway and 39th St.), *Mon., June 2—A Chinese Honeymoon—20th Week—136 to 143 times.
KNICKERBOCKER (Broadway and 38th St.), *Mon., Sept. 1—Gus and Max Rogers in The Rogers Brothers in Harvard—7th Week—[illegible] times.
HERALD SQUARE (Broadway and 35th St.), *Mon., Sept. 1—Jefferson De Angelis in The Emerald Isle—6th Week—44 to 50 times.
GARRICK (35th St., east of Sixth Ave.), *Mon., Sept. 22—There's Many a Slip—4th Week—22 to 29 times—*Thur., Oct. 2—At the Telephone—2d Week—[illegible] times.
[illegible] (222-226 West 34th St. and 221-233 West 35th St.), Now Building.
SAVOY (112 West 34th St.), *Mon., Oct. 6—Ethel Barrymore in Carrots and A Country Mouse—2d Week—9 to 16 times.
MANHATTAN (1285-1287 Broadway), *Mon., Sept. 29—Minnie Dupree in A Rose o' Plymouth Town—3d Week—15 to 21 times.
THIRD AVENUE (Third Ave. and 31st St.), The Ivy Leaf.
BIJOU (1239 Broadway), *Mon., Sept. 8—Hearts Aflame—6th Week—[illegible] times.
WALLACK'S (Broadway and 30th St.), *Mon., Oct. 6—Henrietta Crosman in The Sword of the King—2d Week—9 to 16 times.
DALY'S (Broadway and 30th St.), *Mon., Sept. 22—A Country Girl—4th Week—[illegible] times.
WEBER AND FIELDS' (Broadway and 29th St.), *Thur., Sept. 11—Twirly-Whirly—6th Week—37 to 44 times.
PRINCESS (Broadway and 29th St.), *Mon., Oct. 6—Weedon Grossmith in The Night of the Party—2d Week—9 to 16 times.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous Vaudeville.
GARDEN (Madison Ave. and 27th St.), *Tues., Sept. 16—Mrs. Patrick Campbell—*Wed., Oct. 8—The Second Mrs. Tanqueray—2d Week—1 to 8 times—The Joy of Living—Announced for Oct. 16.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), *Mon., Oct. 6—The Woman's Exhibition—2d Week—Every Afternoon and Evening.
[illegible] (Sixth Ave.), Now being rebuilt.
MADISON SQUARE (24th St., adjoining Fifth Ave. Hotel), *Tues., Sept. 30—The Two Schools—3d Week—14 to 21 times.
EDEN MUSEE (23d St., nr. Sixth Ave.), Figures in Wax—Concerts and Vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Stock.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), The Brothers Byrne in Eight Bells.
IRVING PLACE (Irving Pl. and 15th St.), *Thur., Oct. 2—German Tragedy, Comedy and Drama.
FOURTEENTH STREET (14th St., west of Sixth Ave.), *Mon., Aug. 18—Brandon Tynan in Robert Emmet—8th Week—[illegible] times.
KEITH'S (East 14th St., nr. Broadway), 448th Week of Continuous Vaudeville—12.30 to 11.00 p.m.
ACADEMY (Irving Pl. and 14th St.), *Tues., Oct. 7—The Ninety and Nine—2d Week—9 to 15 times.
TONY PASTOR'S (143-147 East 14th St.), Continuous Vaudeville—12.30 to 11.00 p.m.
DEWEY (126-130 East 14th St.), The Rose Hill English Folly Company.
NEW GERMANIA ([illegible] East 14th St. and 221-227 East 13th St.), Now building.
GERMANIA, closed Sat. Eve., April 12.
LONDON (235-237 Bowery), London Belles.
PEOPLE'S (199-201 Bowery), The Hebrew Drama.
MINER'S (165-167 Bowery), The Bohemian Burlesquers.
GRAND (Grand and Chrystie Sts.), New building.
THALIA (46-48 Bowery), The Hebrew Drama.
WINDSOR (45-47 Bowery), The Hebrew Drama.

AT THE THEATRES

Wallack's—The Sword of the King.

Play in a prologue and three acts by Ronald MacDonald. Produced Oct. 6.

Prince William	Sheridan Block
William Bentinck	Frederick C. Bertrand
[illegible]	[illegible]
[illegible]	[illegible]
Edward Royston	Aubrey Boucicault
Lady Mary Royston	Ida Vernon
Sir Michael Drayton	Barton Hill
Phillippa	Henrietta Crosman
Philip	Addison Pitt
[illegible]	William Herbert
Prudence Bennett	Gertrude Bennett
[illegible]	Arthur Shaw
[illegible]	F. J. McCarthy
First Sergeant	Edwin Fowler
Second Servant	F. J. McCarthy

Henrietta Crosman made her reappearance on the local stage, at Wallack's Theatre, last Monday evening in a new play, The Sword of the King, by a new dramatist, Ronald MacDonald. The audience was large and the actress and the play were received with almost enthusiastic favor. The star scored a popular success equal to her first triumph in Mistress Nell.

Mr. MacDonald's drama is rich in picturesque scenes, stirring incidents, and the pomp of theatrical display. It is in no particular a well built play—judged according to the rules of the drama—but it possesses the glittering qualities that are admired by the majority of theatregoers. Back of the flamboyant lines and the tinsel there is no genuine human emotion, nor is there aught in the story that savors of human probability. Yet, if one regards The Sword of the King as a mere make-believe pageant, there is to be found in it much to enjoy. Miss Crosman's acting, the constant movement and the brightness of the costuming made the performance a delightful and refreshing entertainment.

The scenes of the play are laid in England in 1688—a picturesque period when James II and William III were arrayed one against the other for the possession of the English throne. Phillippa Drayton, the heroine, is a stanch adherent of William of Orange. Her father, Sir Michael Drayton, is no less an enthusiast in the cause, but because of his age he is unable to take an active part in the struggle. Edward Royston, the hero, has, at the time of the opening of the play, just returned from a campaign in the lower part of England, where he has been a member of the suit of the Prince of Orange. His first meeting with Phillippa, after a separation of several years, occurs at a cross-roads near Drayton Manor, when he saves the heroine from an unpleasant encounter with a company of soldiers. In the prologue it is made clear that in performing this gallant act Royston assaulted a soldier and has placed himself in danger of arrest. He starts to flee the country, and reaches Drayton Manor with his pursuers almost at his heels. Phillippa is about to retire when she hears a sound at her window. Looking out she sees Royston below. She hastily draws him into the room, and as the soldiers begin a search of the house she hides him in her own bed, and tells the searchers that the sleeping figure is her old nurse. The soldiers are gulled by the trick and ride away.

The first act opens three years later. The house of Royston's mother has been captured by King James' men and Sir Michael gathers a band of his retainers to proceed against the intruders. The little company has no leader. Phillippa, therefore, dons breeches and top boots and takes command of the party. In the affray that follows, at Royston Chase, Phillippa saves the life of the Prince of Orange. He, thinking her a boy, rewards her by presenting to her his own sword with the promise that he will grant any favor that lies in his power whensoever she may ask it. Among the prisoners taken in the fight at the Chase is a Jesuit priest, who though an adherent of King James, had come to warn the Prince of Orange of a plot to assassinate him. This priest turns out to be Philip Drayton, brother of Phillippa, who has long been estranged from his family.

In the second act, which takes place at night in the living room of Royston Chase, Phillippa and Edward Royston are guarding the prisoners. Royston does not recognize in the handsome youth the girl he loves and in a very pretty scene she makes him talk of her and declare his devotion. Upon learning that the prisoner priest is her brother, Phillippa permits him to escape. Royston angered at her action draws his sword, and in a short, quick combat he wounds her. Then, to his dismay, he discovers who she is. The blame for the priest's escape falls upon Royston's head, and he is arrested. Phillippa and her father plead with the Prince of Orange to release him, and succeed only in bringing suspicion upon themselves. Royston further disgraces himself in the Prince's eyes by attacking an officer who attempts to caress Phillippa.

The last act occurs in the great hall of Drayton Manor. When there seems no escape for the hero and heroine from severe punishment Philip, the priest, voluntarily surrenders himself to the Prince, explains everything, and brings the play to a happy ending.

Miss Crosman's impersonation of Phillippa was altogether delightful. She acted with all the buoyancy, spirit, impetuosity and charm that she displayed in Mistress Nell. In the masculine clothes, which she wore during the greater part of the performance, she was indeed an attractive figure. Though ever true to her disguise in bearing and manner she lent to her every word and action a charming feminine touch, and in the scenes of sentiment she was wondrously appealing. She won a great deal of applause through the performance, and was called before the curtain many times.

Aubrey Boucicault, as the hero, Edward Royston, supported the star most worthily. He gave in every particular the artistic, manly, sincere portrayal that was to be expected of so accomplished an actor. Sheridan Block was an aristocratic, dignified and wholly admirable Prince of Orange. Barton Hill played Sir Michael in the scholarly fashion that is the result of his long experience. Addison Pitt gave a capital impersonation of Philip, the priest. Ida Vernon was an excellent Lady Mary Royston, and Gertrude Bennett played Prudence very prettily. The other roles were in capable hands.

The stage-management of Eugene Presbrey and Miss Crosman was remarkably good, and the mounting was in every respect unusually handsome.

Irving Place—Beyond Human Power.

Drama in two acts by Björnstjerne Björnson. Produced Oct. 6.

Sang	Alexander Rottmann
Clara Sang	Hermine Warns
Mrs. Hanna Roberts	Marie Reinhardt
Elias	Richard Schlaghamer
Rahel	Grete Kupfer
Pastor's wife	Johanna [illegible]
Agathe	[illegible]
Bishop	Franz [illegible]
Bratt	Julius Haller
Kroger	Wladimir Schaumburg
Jensen	Max Hanseler
Blank	Heinrich Habrich
Bred	Heinrich Ossfeld
Falk	Otto Meyer

The presentation of the first part of Björnson's Beyond Human Power at the Irving Place Theatre last Monday marked the opening of a series of great plays of all nations, which is to continue through the present season. The audience was not so large as so worthy an enterprise deserved, but it made up in interest and close attention what it lacked in numbers. Before the first act had progressed far absolute silence, the silence of appreciation of and thorough engrossment in what was going on before its eyes, settled upon the house. The play is wonderful. Mrs. Patrick Campbell and the students of the American Academy of Dramatic Arts introduced it to American theatregoers last Spring. It caused considerable discussion at the time and there was a wide difference of opinion as to its merit. No one who saw it last week could come to any other conclusion than that it has merit of the most pronounced order. The performances given by Mrs. Campbell's company were creditable, but it needed the German version, in the hands of so able a body of players as Herr Conried's, to bring out what there really is in it. Grim, yet full of tenderness, with a vein of delicate poetry running through it, it holds one irresistibly by its all-compelling power. No side lights of comedy relieve the sombreness of the piece. There are a few gleams of humor in the scene between the pastors in the second act, but they are so evanescent as scarcely to be noticeable. This scene, by the way, gives the author an opportunity to discourse at considerable length, but most interestingly, on the relation of miracles to the Church and to everyday life. The discussion leaves one with an impression of Björnson's deep insight into the inexhaustible mines of philosophy. Each act closes with a climax that thrills to the core. In fact, the whole play may fittingly be described as thrilling.

The company gave a performance that was almost flawless. It might even, without exaggeration, be called magnificent. Every member of the organization seemed to feel that he or she was assisting at an event. That they were interested, heart and soul, in their work was clearly evident. Alexander Rottmann filled the most important role, that of Sang, the idealist, animated by an enthusiasm far removed from earth. He played with a dignity and a grandeur that were awe-inspiring. His glorious voice was of material assistance to him in gaining these effects. The scene with his wife, immediately after his first entrance, is instinct with poetic feeling, and he read his lines with full appreciation of their values. His make-up was in the highest degree suited for the part. Hermine Warns was the Clara Sang. It is a difficult role to handle, because only through the medium of the voice can the meaning of the lines be conveyed to the audience. There is danger of its becoming monotonous and so losing the sympathy which naturally falls to the sick. This danger the latest Clara skillfully avoided, and she won a gratifying measure of success. The parts of the children, taken by Richard Schlaghamer and Grete Kupfer, were in competent hands. Mr. Schlaghamer occasionally showed a tendency to become theatrical, but he very soon corrected himself. A new member of the company, Julius Haller, of the Stadttheater in Brünn, appeared as Bratt, the doubting Thomas among the pastors. He made an excellent impression. He is earnest, vigorous and eminently sincere. His long speech in the second act was delivered with a convincing force that impressed his auditors in the audience only in a slightly less degree than it did his brother pastors. The pastors, Kroger, played by Wladimir Schaumburg; Jensen, by Max Hanseler; Blank, by Heinrich Habrich; Bred, by Heinrich Ossfeld, and Falk, by Otto Meyer, were uncommonly bits of character work. They were all carefully differentiated from each other. Each one of them has an individuality that stood out boldly and distinguished him from the others. This individuality was gained more by attention to minute details, such as a peculiar smile, the use of the hands, the bearing of the body, than by anything else. The other members of the company did not fall below the high standard set them by their associates. The stage-management could not have been improved upon and the settings were thoroughly in keeping with the play.

COUNTESS GUCKI.

Comedy in three acts by Fr. v. Schönthan and Fr. Koppel-Ellfeld. Produced Oct. 7.

Alois v. Mitterstelg	Gustav v. Seyffertitz
Clementine	Georgine v. Janushowsky-Neuendorff
Cilli	Ida Frey
Countess Hermance Trachau	Bertha Rocco
General Suwatscheff	Julius Haller
Horst v. Neuhoff	Alexander Rottmann
Leopold v. Mitterstelg	Richard Schlaghamer
Hans	Agnes [illegible]
Wenzel	[illegible]
Baumann	Otto Meyer

A visit to the Irving Place Theatre last Tuesday night recalled memories of the palmy days of Daly's Theatre, when Mr. Daly was producing his own adaptations of German comedies. One of the most successful of them was Countess Gucki, by Schönthan and Koppel-Ellfeld. With Ada Rehan in the title-role, assisted by James Lewis and Mrs. Gilbert, the play established itself firmly in the affections of local audiences. That it had not been displaced in those affections was evident from its hearty reception at the German theatre last week. In the hands of Herr Conried's company it was as amusing as ever.

A legitimate comedy, free from any suggestion of the risqué, enlivened by ingenious situations, the play was worthy of the excellent treatment to which it was subjected. It served as a vehicle for the American debut of Bertha Rocco, late of the Stadttheater in Leipzig, to whom are to fall the leading emotional roles during the coming season. As the butterfly Countess she had no opportunity to show her ability in that direction, but in the lists of comedy she came off crowned with victory. She is young, pretty and possessed of an engaging personality. She is, above all, vivacious, after a Gallic fashion—a quality which is essential to the proper rendition of the part of the gay Viennese. There was a touch-and-go spirit in her acting that fairly carried one off his feet. The pace set by her was followed, without a single laggard, by the rest of the company.

Alexander Rottmann, the Pastor Sang of Beyond Human Power, showed how wonderfully versatile he is by playing the debonair worldling, von Neuhoff, as if to the manner born. He played with a lightness that one would not have expected in so fine an actor of serious roles. His good-natured insolence, his devil-may-care recklessness, and finally his sincere affection for the object of his pursuit, were depicted with a sure hand. Richard Schlaghamer was the Leopold von Mitterstelg, the boy lover of his fair cousin, Cilli. He, too, as well as Herr Rottmann, must be commended for his versatility. His Elias of the night before and his Leopold had no traces in common. Julius Haller was a capital General Suwatscheff. Gustav von Seyffertitz, the irresponsible, played the henpecked husband, Alois von Mitterstelg, with unction. His part was not a large one, but he can be trusted to get everything out of a part. Ida Frey was a pretty, ingenuous Cilli. Georgine von Janushowsky-Neuendorff was satisfactory as von Mitterstelg's wife.

Last evening (Monday) Schiller's Don Carlos was presented.

Savoy—A Country Mouse.

Comedy in three acts by Arthur Law. Produced Oct. 6.

Duke of St. Kits	Harry Davenport
Lord Robert Wyckham	George W. Howard
Honorable Archibald Vyse	Bruce McRae
John Bowlby, M.P.	Arthur Elliot
Jephcot	James Kearney
Footman	Hugo [illegible]
Lady Sylvia Bowlby	Adelaide Prince
Violet Aynsley	May Lambert
Mrs. Cropper	Mrs. Fanny Addison Pitt
Angela Muir	Ethel Barrymore

CARROTS.

Play in one act. Translated by Alfred Sutro from the French of Jules Renard.

Mr. Lepic	Bruce McRae
Mrs. Lepic	Mrs. Fanny Addison Pitt
Carrots	Ethel Barrymore
Annette	Beatrice Agnew

Ethel Barrymore, equipped with two new plays and an excellent supporting company, came before a large and friendly audience last Monday night at the Savoy Theatre. The plays—A Country Mouse, by Arthur Law, and Carrots, by Jules Renard—contrasted well and formed a bill that seemed to delight the majority of the onlookers. Both the players and the plays won abundance of genuine applause.

The little one-act play, Carrots, which was used as a curtain-raiser, comes, as does At the Telephone, from the Théâtre Antoine, Paris. It is one of the "slices of life" for which that theatre is celebrated. The picture that it presents is not one of dramatic strength. The colors are not brilliant. The play impresses one as does a gray French landscape, or a simple tale of Coppée's or Guy de Maupassant's.

The scene is the dooryard of a bourgeois dwelling in the provinces. The chief figure in the picture is a boy of fifteen—a shy, sensitive, imaginative boy, such as grow to be artists and poets or misanthropes and criminals according to their surroundings. The boy is called Carrots because of his red hair—and the nickname cuts him every time it is spoken. His father, Lepic, is a kindly enough giant who does not understand him. His mother a hard, apparently heartless, woman, has scolded and nagged him into a state of cowed submissiveness. He has brooded over his life in a gentle, unrebellious fashion. He has tried twice to kill himself. He is the incarnation of the tragedy of childhood. A great plan—daring and wild enough to him—comes to his mind. He will leave home and apprentice himself to a cobbler, a carpenter—any one who will have him. He gathers his courage and broaches the subject to his father. This leads them into the first confidential talk that they have ever had. The boy confesses, in a fearsome whisper, as though confessing to a great crime, that he does not love his mother. The father confesses that neither does he love her—and the father and son understand each other. Carrots realizes that his mother's heart hungers for his affection even as he had hungered for her love. And the boy and the man make a silent compact together to bear with the woman and to strive to soften her heart.

The play is infinitely pathetic. It is true to life in every emotion and word. It is as perfect a study of a boy's heart as that presented by Alphonse Daudet in "Jack," or by Du Maurier in the first chapters of Peter Ibbetson. The translation by Alfred Sutro seems to retain the full flavor of Jules Renard's original.

Miss Barrymore puts herself into the spirit of the play and into the personality of the character perfectly. Her voice, with its sympathetic note, and her quiet unobtrusive manner suited the role admirably, and it may be said without fear of contradiction that Miss Barrymore's impersonation of Carrots is the best that she has so far given to the public. Bruce McRae played the role of the father, Lepic, in an altogether praiseworthy fashion. Mrs. Fanny Addison Pitt had, in portraying the character of the shrewish wife and mother, a task of peculiar difficulty. She was obliged to play carefully between character comedy and melodramatic intensity. This she accomplished, and her impersonation was eminently satisfactory. The small role of Annette, a servant, was excellently played by Beatrice Agnew.

In direct contrast to Carrots was Arthur Law's comedy, A Country Mouse, that came bearing the hall-mark of London approval. The middle-class French folk of the curtain-raiser gave place to an assemblage of men and women of London's "smart set." There appeared the customary duke, the lord, the honorable, the M. P., the old family servant, the lady and the plain Mrs.—and besides there appeared a less ordinary character, a country girl, Angela Muir, who beneath a semblance of rural innocence really possessed a considerable knowledge of the world and sufficient wit to cope with society. The scenes of the three acts are a London drawing-room, a London morning room, and a London bachelor's apartment. These scenes and the atmosphere of the play were long ago made familiar to American theatregoers by Arthur Wing Pinero, Oscar Wilde, and a dozen other British dramatists. But Mr. Law's comedy is, nevertheless, possessed of considerable novelty. While nearly all of his characters are persons of more or less "easy morals," he does not make them flaunt their vices in the faces of the auditors. The onlookers may have their suspicions, but they do not learn enough to be valuable witnesses in divorce proceedings for or against any of the characters.

H. L. ALSOP.

Photo by Bushnell, San Francisco.

In speaking of Mr. Alsop's reappearance, in Rochester, N. Y., in An Enemy to the King, the "Democrat and Chronicle" of July 22, said: "H. L. Alsop in the role of De Launay was, of course, the hero of the occasion. His reception on his first appearance was something to remember. Since the ovation received by Frank Mayo at the Lyceum at the close of the first performance of Pudd'nhead Wilson in this city, no actor has been so applauded as Mr. Alsop was last evening. The house didn't merely applaud him, it cheered him with all its lungs, and the cheering and applause lasted for minutes. No more popular leading man than Mr. Alsop has ever headed a Rochester stock and he justified his popularity last night by an admirably graceful, dashing, spirited and feeling performance." Mr. Alsop has just closed his Summer season with a rousing benefit and is at liberty for New York productions. Mr. Alsop played William Gillette's part in the London run of Secret Service during Mr. Gillette's illness, and among other engagements he played thirty-six weeks at the Alcazar Theatre, San Francisco. Mr. Alsop may be addressed care of The Mirror.***

Miss Angela Muir, the country mouse, is introduced into society at Lady Sylvia Bowlby's house in Park lane. John Bowlby, M.P., is an honest brewer of some refinement and a great deal of wealth. Lady Sylvia Bowlby admires her husband's money and loves the Honorable Archibald Vyse. Angela Muir, by her refreshing girlishness, promptly captures the heart of the Honorable Archie—and most of the other masculine hearts in the neighborhood as well. But Lady Sylvia will not be put aside easily, and she puts Vyse in a most uncomfortable position by declaring that she has decided to elope with him. Meanwhile another love affair between Violet Aynsley, the aunt of Angela, and Lord Robert Wyckham is jolting along in equally uncomfortable fashion. Every one is, unhappily, in love with the wrong person. In the third act several mismated couples are brought together under highly unconventional conditions, in the Honorable Archie's chambers in Bond Street. At the last, after many amusing situations, it is disclosed that the wily Angela has been angling for and has finally caught on the matrimonial hook the old Duke of St. Kits, whose wealth is immense and whose decrepitude promises an early widowhood. The play is full of bright lines, the action is continuous and natural, and the comedy, upon the whole, is agreeable and diverting.

In A Country Mouse, as in Carrots, Miss Barrymore found a role that well suited her talents. She was graceful and pleasing through the performance, though she permitted her impersonation to become rather monotonous at times.

Harry Davenport was amusing as the Duke, but he did not always disclose the man of culture back of the comedy. Bruce McRae was a very acceptable Archibald Vyse; George W. Howard played Lord Robert Wyckham creditably; Arthur Elliot was a manly, straightforward and likeable John Bowlby, and James Kearney did a nice bit of character work as Jephcot, an old butler.

Adelaide Prince displayed her excellent dramatic powers and a number of magnificent gowns in the character of Lady Sylvia. May Lambert was a delightful Violet Aynsley, and Mrs. Fanny Addison Pitt won quite a triumph by her impersonation of the comic Mrs. Cropper.

The stage-management of both plays was excellent and the mounting was in good taste.

Academy of Music—The Ninety and Nine.

Melodrama in four acts by Ramsay Morris. Produced Oct. 7.

Tom Silverton	Edwin Arden
Abner Blake	Theodore Hamilton
Mark Beveridge	George F. Nash
[illegible]	Thomas [illegible]
[illegible]	Harry Le Van
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	Frank [illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	W. F. Carroll
[illegible]	Charles [illegible]
[illegible]	[illegible]
[illegible]	Mrs. [illegible]
[illegible]	Jane [illegible]
[illegible]	Amy [illegible]
[illegible]	Christine [illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]

Proof of the wisdom of managers accepting plays of American authorship for production was strongly asserted at the Academy of Music last Tuesday evening, when Ramsay Morris' new melodrama, The Ninety and Nine, had its initial presentation. It is safe to say that of the many melodramas, including those of English origin, that have been produced at the Academy, none has met with more pronounced favor or what appears to be such good prospects of enduring success as The Ninety and Nine.

On the programme Mr. Morris gives credit for the inspiration of his play to Ira D. Sankey's hymn of the same name. It might be supposed from this that the plot is religious in its treatment, but such is not the case, although it is seldom that a play of the kind more encouraging, wholesome and uplifting in its sentiments is shown upon the stage at the present time. The relation of Mr. Sankey's hymn to the story is contained in the thought that no matter to what depths of degradation a person may fall it is possible with divine help to become redeemed.

The principal character, Charles Bradbury, has settled in Marlow, a small Indiana town, unfor the alias of Tom Singleton, in order to escape the penalty of the law for a murder that he did not commit, but of which, to save a woman's honor, he has assumed the guilt. His unhappy condition and state of mind cause him to seek drink as a solace for his thoughts, and when the play opens he has already become a drunkard. Despite this failing Singleton arouses the pity of Ruth Blake, a young and noble-hearted girl. Ruth is a devout Christian and becomes imbued with a desire to reform Singleton, and to this end encourages him to forsake the bad habits he has acquired. Gradually Ruth learns that she is in love with Singleton, and her father, Abner Blake, comes to the same conclusion. Regarding Singleton as utterly without character Ruth's father threatens to kill him should he come to his house and commands his daughter to have no further relations with him.

Ruth is loved by Hud Bryson, an ignorant and rather foolish country boy. Knowing this, Mark Beveridge, the grandson of a railroad president visiting in Marlow, who has taken a dislike to Singleton, plots his disgrace and persuades Hud to steal $2,000 from Blake. Beveridge then endeavors to fasten the crime upon Singleton. The latter has heard of the threat of Ruth's father and comes to bid her farewell. While they are conversing Blake returns and Singleton hides. He escapes from the house masked, with the aid of Ruth. Blake misses the money and suspicion falls upon Singleton, although there is no proof upon which to effect his arrest.

The added stigma attached to his name results in Singleton's becoming a still more confirmed drunkard. Ruth, however, still has confidence in her ability to rescue him from the clutches of his vice, and seeks him out at Cleves, a town near Marlow, whither he has gone. When Singleton learns from Ruth that she believes it possible for him to yet mend his ways he is overcome with gratitude and makes her another promise to forswear liquor. At this juncture a telegraphic communication from the station at Marlow to that at Cleves brings the horrible information that Marlow and its people are in imminent peril from a forest fire that is sweeping all before it. The awful message terrorizes the hearers, and it is finally decided that only one means of rescue is available—namely, running a train to Marlow to carry the unfortunate residents to safety. Beveridge has a private car on a siding at Cleves to which is attached the only engine speedy enough for the work. Beveridge refuses to permit it to be used and prepares to shoot any one attempting to do so. Singleton succeeds in securing his pistol by a ruse, and determines that the engine shall be sent at all hazards. The little place does not boast an engineer and the one belonging to the train is away in the mountains. Singleton, who is himself an expert engineer, offers to guide the train, and selects Hud Bryson to accompany him.

This gives the opportunity for what is easily the most realistic and thrilling railroad and fire scene that has ever been staged in New York. The engine is seen going at full speed through the blazing woods; the flames scorching Singleton and his companion terrifically and enveloping the engine in a mass of devastating fire and smoke. The climax of this, the third, act shows the arrival of the train at Marlow, where the villagers join in a song of praise for their deliverance. The splendid panoramic scenery and exciting situation combined to arouse the audience on the opening night to a high pitch of enthusiasm. The last act depicts the garden at Abner Blake's some months later. Singleton has been demented as a result of his appalling experience, and has been away in a sanitarium. He returns to Marlow and finds himself a hero. All opposition to his marriage with Ruth being dissolved the final curtain is rung down with the lovers engaged.

This is the main story, and in addition there are several counterplots. The dramatist's principal fault is his adherence, in the first and last acts particularly, to strict conventionality where this expedient is not necessary. He has also introduced several East Side New York characters, not in keeping with either the tone or *locale* of the play. These characters are extremely slangy and often approach closely to vulgarity. They should be abbreviated and the melodrama's end made less artificial. These mistakes can be easily rectified, but, as has been stated, the play in its present form is on the whole of more than ordinary merit and is finely staged.

Edwin Arden as Tom Singleton illustrated vividly the struggles of the man against his temptation and irresolute purpose. At the same time he brought out equally the innate heroism of the character and its many admirable qualities. Katherine Grey as Ruth Blanche divided the honors with Mr. Arden. She was natural, womanly, sweet and sympathetic as the role demanded, and gave a really artistic and charming portrayal. Harry Le Van, who age, were it not known as eighteen, would be a matter for conjecture, played the part of Burton's Red, a youthful product of the slums, and at once achieved a remarkable hit, although the character is one of those that seemed decidedly out of place. Theodore Hamilton was very good as the stern and vigilant father, Abner Blake. George F. Nash as the villain, Mark Beveridge, was handicapped by the commonplace nature of his part, but was as usual effective. Jane Peyton as Beveridge's fiancée, Kate Van Dyke, was fair. Mrs. E. A. Eberle as Rachel Blake, Thomas H. Ince as Bud Bryson, Mart J. Cody as Milt Greene, Christine Blessing, Emma Janvier, Jessie Ralph, and Helene Lackaye as typical country women, and Robert Vernon as Frank Baillie deserve favorable mention. W. F. Carroll and Amy Ames gave exaggerated characterizations of a negro farm hand and Irishwoman, respectively. The rest of the cast was capable.

Princess—The Night of the Party.

Cosmopolitanism, not laudable but reprehensible, was one of the most striking features of the opening of the new Princess Theatre by Weedon Grossmith and his English company in The Night of the Party last Monday evening. In no other country, and probably in no other city in this country, would the aping of foreign decorations, customs and environment be tolerated in the degree that marks the effort of the management of this rehabilitated playhouse to make it resemble a London theatre. The Princess is not altered architecturally from the days when it was known by other names, but its interior in appointments and general aspect is entirely different. The lobby and staircases leading to the auditorium are now mainly constructed of white marble, while the color scheme of the walls and ceiling is burnished gold and red. Upon the sides of the lobby are large crowns and in the theatre itself this insignia of the name of the playhouse is prominent on the curtain and elsewhere. Dark red predominates here, relieved by a shade of silver gray. To add to the British atmosphere thus imparted, the uniforms of the attendants are made to correspond. Apart from this uncalled for simulation of monarchical surroundings, the theatre presents a harmonious and pleasing appearance.

While Mr. Grossmith's play is of the lightest possible order, it treats of rather an unusual topic for the United States, and offers a number of very cleverly drawn characters in complicated and comic situations that are highly diverting. The story, as told in THE MIRROR last week, concerns chiefly the servants of titled and aristocratic Englishmen and their masters, which latter are introduced solely to show the impertinence, sense of importance and eccentricities peculiar to their hirelings. As usual in English farce, it is more the exaggeration of the positions in which the persons of the play are placed than the lines that are responsible for the elements of humor, but there are, nevertheless, not a few speeches that in themselves are mirth-provoking, and the large audience that attended the first performance here was well entertained.

Mr. Grossmith's reception showed that he had not been forgotten during his absence of fourteen years from this country, and his supporting players were also received in a spirit of cordiality and friendliness. The cast, among the men, is comprised of comedians of ability, who aided severally and collectively in the success of the production. The women, with one or two exceptions, are not as capable and could easily be improved upon.

Mr. Grossmith differs in his personality from most comedians, as he is not unctuous, nor does he possess marked mannerisms. In the part of Mr. Crosbie he has fitted himself with a character that does not require him to exceed his limitations, yet offers ample scope for his quiet and effective methods. Mr. Grossmith illustrated ably the obsequiousness, on the one hand, and imperturbable audacity, on the other, of the English butler who, not content with plundering his master's wine and cigars, endeavors to impersonate him to his own advantage, and in the end by natural ingenuity manages to evade punishment and realize a considerable profit through his escapade.

Next to the star Hubert Druce, as Mr. Flambert, a conceited and pompous Duke's valet, deserves the most praise. His characterization reminded one strongly of some of the creations of Dickens and was admirably conceived and carried out. Prince Miller as Mr. Bogle, a bibulous porter, also contributed an excellent character sketch, and Wilfred Draycott as Sir Charles Hampshire was eminently successful in correctly illustrating a dignified and refined but much deceived gentleman. Herbert Sleath as Frank Frayne did capable work, as did Sydney Paxton as Alderman Hargen, while J. Sebastian Miller made the small role of a hotel boy stand out by several deft touches.

Maud Hobson as Gypsy Vandeller, a lowly bred adventuress, was spirited and amusing, and with Joan Burnett as Paulina, a maid, did the best work among the women. May Palfrey as Lady Hampshire, whose indiscretion in visiting Frayne's rooms forms the nucleus that makes the play possible, failed largely to realize the possibilities of the role. The others in the cast were competent and the staging appropriately English. The farce will doubtless meet with the favor that its general excellence and amusing interpretation warrants. At the end of the opening performance Mr. Grossmith expressed his pleasure at his return to New York and the welcome accorded him, and indulged in a few reminiscences that were attentively listened to.

Garden—The Second Mrs. Tanqueray.

Mrs. Patrick Campbell put aside her rather dreary new comedy, Aunt Jeannie, last week and on Wednesday evening revived at the Garden Theatre the always interesting Pinero play, The Second Mrs. Tanqueray. During her engagement in New York last season Mrs. Campbell proved herself far and away the best Paula of the several that have appeared here. Her portrayal of the unhappy heroine is indeed one of the notable achievements of the present day English-speaking stage. In her impersonation on Wednesday night Mrs. Campbell showed no diminution in her interest in the character which might result from her long familiarity with it. Instead she was spontaneous in speech and manner, sincere in her display of emotion, and, in a word, as honest in her endeavor as though it was her first appearance in the role.

Of her supporting company very little may be said in the way of praise. The performance, aside from Mrs. Campbell's work, was considerably inferior to that given last season. John Blair made Aubrey Tanqueray a moody, mournful individual, quite unlike the robust, courteous English gentleman that Tanqueray has always been before. His gestures suggested the Latin rather than the Saxon, and in his voice was a tone of melancholy that throughout the play seemed to prophesy the final tragedy. R. C. Herz acted Cayley Drummle in exact accordance with the traditions of the role, but he lacked the sparkle and brilliancy of his predecessors in the part. Vaughan Glaser made Sir George Orreyed a very "plain drunk," and Charles Bryant was but passable as Captain Hugh Ardale.

Amy Lamborn gave a very creditable impersonation of Ellean. Her portrayal, indeed, stood out in pleasing contrast to that of most of her associates. Mrs. Isabel Waldron was an acceptable Mrs. Cortelyou, and Rose Dupré acted the vulgar Lady Orreyed with the traditional vulgarities.

On Thursday evening Mrs. Campbell will present for the first time The Joy of Living, Edith Wharton's translation of Sudermann's Es Lebe das Leben.

Murray Hill—In the Midst of Life.

Drama in a prologue and three acts by Hughes Curtis. Produced Oct. 13.

Sir George Levis	William Bramwell
Dr. Blaisdale	Robert McWade, Jr.
James	James McKean
Marie Foinet	Elita Proctor Otis
Ellen	Frances Starr
Francois Castillion	N. Sheldon Lewis
Captain Heath	Avon Breyer
Dr. Bland	Willard Perry
Lieutenant Harry Chenery	Charles Hutchinson
Sergeant Stanley	Edgar A. Woolf
Corporal Hurd	James McKean
Corporal Young	Dana J. Stevens
Gay Long, of China	George Henry Trader
Mildred	Laura Hope Crews
Mrs. Bellingham	Grace Griswold

The Henry V. Donnelly Stock company, with Elita Proctor Otis as the visiting star, produced a new drama by Hughes Curtis entitled In the Midst of Life, last evening. The audience was large and gave the play a very cordial greeting. A review of the performance will appear in the next issue of THE MIRROR.

American—The Stranglers of Paris.

David Belasco's adaptation of Adolph Belot's The Stranglers of Paris pleased large audiences at the American Theatre last week as presented by the stock company. Maurice Freeman, the popular leading man, was a picturesque Jagon, the strangler, and added dramatic intensity and realism to the role. As Mathilde Villeneuve, Jessaline Rodgers was forceful and she revealed her ability in heavy work. The Joseph Blanchard of Robert Cummings was good. Charles Hallock played Lorenz in a quiet way, leaving the impression of reserve force. Lillian Bayer as Sophie Blanchard aroused enthusiasm. Frank E. Jamison interpreted Mons. Claude in a finished manner. As Jeanne Guerin, Laura Almosnino was vivacious and interesting. Paul Scott made a comical Bouton, Ernest Richter lent dignity and naturalness to the part of Captain Guerin, Thomas Reynolds was a capable Robert Meillant. The rest of the cast was competent and the staging, as usual, adequate.

THE LITTLE MOTHER.

Drama in four acts by Lawrence Marston. Produced Oct. 13.

Anna Morton	Jessaline Rodgers
Jenny	Lillian Bayer
Bridget O'Donahue	Helen Beaumont
Hester Collins	Laura Almosnino
Mary Livingston	Helen Campbell
Father Wilson	John Hewitt
Detective	John Ravold
Justice White	Frank E. Jamison
Major	Little John
Colonel	Little Phil
George Wallace	Paul Scott
Frank Tatters	Thomas Reynolds
Thomas Brooks	Robert Cummings
Robert Dillon	Maurice Freeman

The Greenwall Stock company produced The Little Mother, a new drama by Lawrence Marston, last evening. The play has been seen on the road this season, but this was its first New York presentation. It tells the story of an oppressed young woman who has been left alone in the world with two younger brothers to care for, one of whom is dumb. The "little mother" has a stepfather who is a drunkard of the lowest type and who tries to sell his stepdaughter into a life of shame. The scenes are laid in New York, many of them being on the lower East Side. The large and enthusiastic audience common at this theatre witnessed the performance last evening. The play will be reviewed in THE MIRROR next week.

Third Avenue—The Ivy Leaf.

The Ivy Leaf, with Herbert E. Denton as Murty Kerrigan, is the attraction at the Third Avenue Theatre this week, and the offering met with the hearty approval of a large audience yesterday (Monday) afternoon. Mr. Denton appeared to advantage as the young Irishman and he sang with good effect. Florence Clements made a pretty Maureen Deelish, acting with an appealing demureness. Neil Callahan as Darby Flynn and Joseph W. Hogan as Danny the Piper won encores with their specialties. Joseph Reilly as Dennis Donovan, Charles F. Newsom as Gerald Daly, Pete E. Graham as Robert Nolan, and George Earl as Captain Cannon were pleasing. Baby Earlene Carman as Little Norine is a precocious child. Coletta Power as Colleen O'Brien and Gypsy Alcott as the Widow Deelish also won favor. The staging was above the average of the attractions seen at this house. The next play will be Tracy, the Outlaw, a melodrama new to New York, dealing with the escape and adventures of the well-known criminal.

At Other Playhouses.

Belasco Theatre.—Mrs. Leslie Carter still does capacity business with her revival of Du Barry.

Bijou.—Hearts Aflame is in its last week. J. E. Dodson and Annie Irish begin their New York engagement in An American Invasion next Monday evening.

Broadway.—Sally in Our Alley has begun the last two weeks of its engagement. The Silver Slipper will follow.

Casino.—A Chinese Honeymoon continues to large business. On Monday, Oct. 27, the offering will reach its one hundred and fiftieth performance at that theatre. The management will begin the regular Wednesday matinees this week.

Criterion.—Virginia Harned in Iris is the attraction.

Daly's.—A Country Girl is playing to very large audiences and will probably remain until some time after the new year.

Empire.—John Drew in The Mummy and The Humming Bird continues.

Fourteenth Street.—Robert Tynan in Robert Emmett continues to do very large business. His engagement closes in two weeks, when Chauncey Olcott in Old Limerick Town will follow.

Garrick.—There's Many a Slip and At the Telephone are in their last week. His Excellency the Governor will be revived next Monday.

Grand Opera House.—The Byrne Brothers in the popular Eight Bells entertained a large audience last evening.

Harlem Opera House.—Lulu Glaser returns to the city in Dolly Varden.

Herald Square.—Jefferson De Angelis is in the last week of his engagement in The Emerald Isle. On Monday he will be followed by Martin Harvey and his English company in a revival of The Only Way.

Knickerbocker.—The Rogers Brothers in Harvard is the bill.

Madison Square.—The Two Schools is the offering.

Manhattan.—A Rose o' Plymouth Town will close its engagement at the Manhattan Theatre on Saturday, Oct. 18, thus filling the three weeks for which it was booked at this house. The time filled by this play at the Manhattan was originally intended for Captain Molly, the withdrawal of which left a vacant period, a portion of which has been filled by Miss Dupree. The time originally allotted to Captain Molly was in request at the beginning of the season for several notable attractions, and their inability to secure booking led them to make other plans. Harrison Grey Fiske, manager of the Manhattan, has had various applications from managers for the theatre for the brief time intervening before the appearance of Mrs. Fiske at this house, but none of the attractions offering is of the character desired. Mr. Fiske therefore prefers to close the theatre for an interval, during which preparation will go on for the production there of Mary of Magdala by Mrs. Fiske.

Mendelssohn Hall.—The old English morality play, Everyman, was produced by Ben Greet, and the company that presented the drama in England last evening. The story of Everyman was published in THE MIRROR upon the occasion of the first named revival. The performance will be reviewed in THE MIRROR next week.

Metropolis.—The Heart of Maryland drew well last evening.

Victoria.—Mrs. Jack and Creatore's Band continue. The band now precedes the play, beginning at 8.10, the latter commencing at 9 o'clock.

GRACE GEORGE'S NEW PLAY.

Grace George put her new play into rehearsal yesterday, the title finally selected being Pretty Peggy. The story is a new treatment of the Peg Woffington subject by Frances Aymar Mathews and deals with Peg Woffington when twenty years of age and just after her departure from Dublin. Vincent Serrano has been engaged to play David Garrick. The tour will commence on Nov. 10 and the play will be seen in New York City early in January, it is said.

ENGAGEMENTS.

Fraser Coulter, for Soldiers of Fortune.

Caroline Hull, as leading woman with Clay Clement.

Eleanor Lawson, with James O'Neill.

Mabel Gould Slocum, with James T. Powers.

Emma Madden and Annie Wood, with James O'Neill.

Frank Donavan and Lillian Morris, with Joseph Murphy.

Mr. and Mrs. Freeman Barnes, for Audrey.

To support Annie Oakley in The Western Girl: Frederick Mosley, Emmett de Voy, and Louise Sydmeth.

George R. Taylor, for A Kentucky Feud.

Charles R. Waite, as stage-manager, with Mrs. Brune, in Unorna.

Edmund Dean, for the role of Fritz, in Rupert of Hentzau, by Wallace Munro.

A RUMOR DENIED.

A report has been circulated and widely copied by American newspapers to the effect that the monks of La Grand Chartreuse have sold to some company the right to manufacture the celebrated green and yellow cordial bearing their name. The American agents, Batjer and Co., 45 Broadway, New York city, say that as a matter of fact the Carthusian monks have made Chartreuse for the past 300 years, are making it now, and will, in all probability, be engaged in its manufacture 300 years hence.

MATTERS OF FACT.

Harry and Sadie Fields, with the Road to Ruin company, are considering some good offers to star next season.

The Mamie Fleming company, now in its fourth week, is meeting with good success. The week before last, in Red Bank, N. J., it opened to S. R. O. and continued to packed houses all week. In Morristown, N. J., last week the company opened to capacity and turned away people every night. At their performance of Under Two Flags on Friday night the police and fire departments were called upon to control the crowds and nearly 1,000 people were turned away. The company carries scenery and electrical effects for all its productions. Miss Fleming is receiving great praise for her excellent work, proving herself one of the most popular little actresses in repertoire.

Al. Hamilton, of 215 Fourth Street, Washington, D. C., wants man or woman with a little capital to take interest in attraction which is now rehearsing.

If this notice should happen to catch the eye of a spectacular production manager who contemplates opening his season in the West in 1903, he will profit by writing J. J. Aughe, manager of the Columbia Theatre, Frankfort, Ind. At present Manager Aughe is without a single opening contract, a most unusual condition, since among the spectacular managers this house is a blessing preliminary to Western opening. The Hanlons always get to Frankfort for a week before opening, where with one of the largest stages in the State, good hotels, fine boarding houses, pure air and water, nothing is lacking in preparing for the season's work.* * *

REFLECTIONS

Photo by Pittaway, Ottawa, Canada.

The above portrait is of Lorraine Hollis as Camille. Miss Hollis has recently completed and copyrighted a melodrama entitled A Heart of Stone, of which an early production is anticipated. Miss Hollis is also the author of Jeanne du Barri, produced last season at the American Theatre and elsewhere. As an actress she has gained recognition in such strong roles as Camille, The Tigress, Zicka in Diplomacy, and Stephanie de Mohrivart in Forget-Me-Not. Her Camille met with much praise and she has appeared in Forget-Me-Not for ten years. Miss Hollis' last engagement was at the Murray Hill Theatre last May, when she presented Forget-Me-Not, supported by the Henry V. Donnelly Stock company. Miss Hollis is occupying her spare time to advantage and is at work on a novelette named "When Woman Pays."

Harry Earl, one of the members of the Newsboy Quartette traveling with E. J. Carpenter's For Her Sake (Western), nearly met with his death last week. The company was at Marionette, Wis., at the time and the boy had gone down to a nearby river, where the lumbermen of the district were working on some logs. The boy stepped on one of the logs and fell into the water. He was extricated with much difficulty and carried ashore, when it took a physician over three hours to resuscitate the boy.

The appeal taken by Fire Commissioner Sturgis from Justice Boite's ruling, dismissing the complaint against Maurice Grau for permitting standees in the Metropolitan Opera House, was heard before Supreme Court Judges Freedman, McLean, and Blanchard last week. Decision was reserved. Mr. Grau's counsel stated that grand opera could not be given with a profit unless standees were permitted.

Chauncey Olcott has accepted the plans for his new residence at Saratoga, and ground was broken for the building last week. The house will be among the finest cottages in the town.

Captain Harrington Reynolds and Blanche Douglass, both of whom were formerly members of the Daniel Frawley company, were married at Riverside, Cal., on Oct. 3.

John Mack, of Ferguson and Mack, was married at Butte, Mont., on Sept. 2, to Belle Belmont.

Alfred Ayres, who was stricken with paralysis two weeks ago, was removed from his home to Bellevue Hospital last Wednesday, where he has since been lying in a semi-conscious condition. Late last evening he was reported to be resting comfortably, but no hopes are entertained by his friends for his recovery.

George Backus made his debut as a comic opera comedian in Detroit last week, appearing as Jonathan Phœnix in When Johnny Comes Marching Home. Mr. Backus' performance was highly praised by the Detroit newspapers.

E. J. Carpenter will again put Quo Vadis on the road next season. He has an elaborate production of this play in view.

Edmund Breese and the management of Monte Cristo having amicably arranged their differences, Mr. Breese will continue in the title-role of the play until the end of the season.

Henry Seligman, advertising agent of the American Theatre, was arrested last Wednesday, Oct. 8, on a charge of malicious mischief preferred by John H. Springer, manager, and F. E. Crossman, advertising agent of the Grand Opera House. The affair was the outcome of a long running feud between the bill-boardsmen of the two houses. The case was called yesterday afternoon in the Fifty-fourth Street Court.

Dessa Gibson ,the "bridesmaid" in A Chinese Honeymoon, who fell down a spiral staircase leading to the dressing-rooms of the Casino Theatre last Monday, Oct. 6, is reported to have entirely recovered from the injuries she sustained and has returned to the cast.

George W. Lederer has accepted a musical comedy by Frederick Rankin and Harry B. Smith, with music by Ludwig Englander, that James T. Powers will star in this season. The comedy has not yet been named.

Fanchon Thompson, the opera singer, arrived in New York last Saturday upon the *La Lorraine*. Her visit is non-professional and she will spend the Winter here with relatives and friends.

Martin Harvey and his company, to make an American tour, arrived here on the *Cymric* last Sunday. Besides Mr. Harvey the following players came on the vessel: William Haviland, Fuller Mellish, Fred Wright, Pat Alexander, Percy Anstey, Frederick Powell, A. B. Tresson, M. Sherbrooke, E. Penn Lewet, John Alexander, George Cooke, J. G. Carson, Edmund Grace, Percy Broad, Frank B. O'Neill, Mrs. M. B. de Silva, Mrs. Frederick Powell, Mrs. Fuller Mellish, the Misses N. de Silva, Amy Coleridge, B. Elder and E. Coleman.

Charles A. Bird, manager of the New Temple Theatre at Reading, Pa., was married to Florence Graff, in Philadelphia, on Sept. 30.

Edith Merrilees, of The Christian company, was divorced from her husband, Joseph C. Williams, last week.

Nellete Reed has been called to her home in Minneapolis by the death of her mother, Rachel Reed, wife of Colonel John A. Reed, of that city.

Horsford's Acid Phosphate

Relieves the worst forms of Dyspepsia, nervous and sick headache, dizziness, acidity of the stomach and distress after meals.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Charles J. Ross and Mabel Fenton make their New York vaudeville reappearance in a travesty on Cleopatra. Eva Williams and Jac Tucker, for their second week, present Skinny's Finish. The Fadettes Woman's Orchestra will remain indefinitely. The bill also includes Johnson and Dean, Bertie Fowler, the Misses Delmore, Yamamoto Brothers, Carson and Willard, Burr and Ford, Zimmer, Dave Newlin, Daly and Devere, Hollis and Howard, and the biograph.

Tony Pastor's.

Mr. and Mrs. Perkins D. Fisher, in The Half-Way House, are the headliners. Others are Elsie Bernard, vocal comedienne; Harding and Ah Sid, Ford and Dot West, Mlle. Olive, Vernon, the ventriloquist; Herbert and Willing, Corbley and Burke, the Rasarfs, Clinton Burgess, Wilbur Ames, Cora Rogers and Little Marguerite, and the vitagraph. Canfield and Carleton are an extra attraction and present their latest travesty.

Proctor's Twenty-third Street.

Emily Lytton and William Gerald, in a new sketch called A Child of Nature, and Mr. and Mrs. William Robyns, in The Counsel for the Defense, head the list, which embraces Harrigan, the tramp juggler; Fields and Hanson, Farrell and Furey, Mlle. Rialto, Carr and Jordan, Maxwell and Lane, Jordan and White, Glenroy Brothers, Manuel and Lorraine, and the kalatechnoscope.

Proctor's Fifth Avenue.

The stock company, headed by Minnie Seligman and James E. Wilson, present Mr. Barnes of New York with special scenery and effects. Florence Reed, Gus Weinberg, Paul McAllister, Ada Levick and others are in the cast. The vaudeville features include George Evans, Wilde and Jolly, Wilson Brothers, Major Sisters, and Professor Lynch.

Proctor's Fifty-eighth Street.

Lost in Siberia is the offering of the permanent stock company this week, and the piece is given an elaborate production. Edna Archer-Crawford, Ralph Cummings, Polly Stockwell, William Cullington and others are in the cast. Press Eldridge is the feature of the olio.

Proctor's 125th Street.

A Celebrated Case, with the scenic equipment used at the Fifth Avenue last week, is the attraction, with Adelaide Keim and Ned Howard Fowler in the leading roles, supported by the members of the permanent company. J. Warren Keane is the star of the vaudeville contingent.

Weber and Fields'.

Twirly Whirly goes merrily on its way with the same big star cast. On Thursday of next week the new burlesque of Iris, The Humming Bird, will be introduced in Twirly Whirly. It will include a short travesty on the play, At the Telephone, now running at the Garrick.

Hurtig and Seamon's.

Helene Mora heads a bill that embraces Eugene O'Rourke and company, Amelia Summerville, Taylor, Richards and company, Joe Flynn, Maddox and Wayne, Paul Stephens, Grant and Grant, and Van and Egbert.

THE BURLESQUE HOUSES.

DEWEY.—Rice and Barton's Rose Hill English Folly company is the attraction.

LONDON.—An appropriate offering by Manager Curtin is the London Belles.

MINER'S BOWERY.—The Bohemian Burlesquers are here this week.

OLYMPIC.—Robie's Knickerbocker Burlesquers hold the boards.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The Fadettes, of Boston, an orchestra composed of good-looking and clever young women under the direction of Caroline B. Nichols, opened an indefinite engagement last week and scored an emphatic and well-deserved success. There are twenty women in the orchestra, and they make a decidedly attractive showing from a physical as well as a musical point of view. Under the careful direction of Miss Nichols they played several selections of a classical and popular order that took the house by storm. The music they produce is very soothing to tired nerves, and Miss Nichols deserves all praise for her perspicacity in picking out such an able lot of girls. They seem to take an interest in their work, and the fact that the eye is pleased while the ear is tickled with sweet sounds makes the orchestra an irresistible attraction. In the regular vaudeville portion of the bill the real stars were Eva Williams and Jac Tucker, who were seen in their new sketch, Driftwood, written by Ben L. Henry and Jac Tucker. Driftwood is fully as good as Skinny's Finish, in which these clever players made their first big success. It tells a pretty little story, in which humor and pathos are so happily blended that tears and smiles alternate like rain and sunshine on an April day. The scene is laid in Lonesomeville, a little out-of-the-way railway station. Mr. Tucker is the station agent, and during the first few minutes he is kept busy answering the telephone, as his friends all along the line keep ringing him up to wish him a Merry Christmas, as the time is Christmas Eve. The last train arrives and the only passenger is a little waif from New York, who has a tag on her which tells the mournful fact that she has been shipped to the poor-farm. The forlorn little creature imagines that she is going to a first-class farm, to work for a farmer's family, but she is disillusioned when the overseer of the poor-farm arrives and takes her away to her future home. The time between her arrival and her departure for the farm is taken up with a conversation between her and the station agent. It is needless to say that Miss Williams played this scene with a delicacy and finesse that absolutely disarm criticism. She has tears in her voice, has Miss Williams, and though she used the vernacular of the lower East Side, and spoke lines that bubbled with humor, the audience listened between the lines, as it were, and realized the pathetic story that was hidden under her assumption of cheerfulness. At the end of the sketch she struck a genuine note of pathos, that made the eyes of even the most hardened-looking men in the house grow misty. Mr. Tucker was very amusing as the station agent, and introduced his imitations in a novel way. For the amusement of the waif he threw some funny pictures on a screen, and sang a sort of parody on the Mother Goose melodies. The scenery, which looks as though it had been painted by Mr. Tucker himself, was appropriate and the production in every way was most artistic. Mr. and Mrs. Jimmie Barry put on a new sketch called A Skin Game. It does not differ much from their old act, as the characters are similar, but the lines and business are new and very amusing. They used their old encore, and it went as well as ever. Mr. Barry sang "Mr. Dooley" in a way that brought him many encores, and his wife looked as pretty and fetching as ever. Elizabeth Murray told three new stories very cleverly and her songs were warmly applauded. The Andalusians were seen for the first time in a new act called Waiting for Pupils, written for them by Charles Horwitz. It is simply a vehicle to introduce some good singing, which was well received. They closed with a scene from Faust that made a decided hit. Rastus and Banks did their very lively act, which was approved, and Miss Banks looked very neat in a pretty new dress which improves the appearance of the act very much. Stack and Milton, Les Frasettis, Julian Rose, Corbley and Burke, Stella Rinehart, Neesen and Neesen, Lex Lozelle, Hellman, and the biograph were also in the bill.

TONY PASTOR'S.—Harry Watson, Alice Hutchings, and Ed Edwards headed the bill in their very funny farce, The Dramatic Agent. The well-known methods of Mr. Watson had their usual effect, and the house was kept in great humor throughout the entire act. Miss Hutchings is as vivacious as ever, and dances as nimbly as she did at any time during her career. Mr. Edwards helped the fun along materially. Ward and Curran were seen in a new act, called A Terrible Judge, which is more legitimate and more entertaining for an average audience than anything this clever team has ever done. The scene represents a court-room, and Mr. Ward as an eccentric justice is seen at his best. Mr. Curran, by means of some well-arranged changes of make-up, appears as the various prisoners. He is an Irishman, a Dutchman and a tough kid by turns, and his quaint answers to the questions put by the judge furnish materials for the laughs which were very frequent while the act was in progress. Of course there was a good deal of singing introduced, and as usual Ward and Curran were quite at home, as they always are in this sort of work. The turn was one of the best numbers on the bill. Joe Flynn, who has discarded his funny hat and the coat with the big buttons, appeared in a genteel make-up and looked almost as polite as James J. Morton. He sang several parodies and handed out a large collection of remarks that have been considered funny for many years. It seems as though Mr. Flynn had gone through a big file of almanacs and had culled the choicest gems of wit and strung them in one long string. Ascott and Eddie won favor in their acrobatic comedy and dancing act. The Doherty Sisters looked very fetching and won applause with their singing and dancing, the latter being especially good. Maud McIntyre appeared in a new act called Our Sally, written by William F. Carroll, in which she impersonated an English slavey with much success. Miss McIntyre is a great favorite with the Pastorites. Evans and St. John were effervescent. Stewart and Gillen were amusing in their boxing act. Mr. and Mrs. Larry Shaw, Ward and Raymond, Al. Coleman, Marshall, the juggler, and the vitagraph were also in the bill, which was seen by overflowing audiences.

PROCTOR'S TWENTY-THIRD STREET.—Clay Clement and company headed the list of entertainers, presenting a semi-dramatic sketch, called Entertaining the Baron. The play seems to be a portion of a longer drama that Mr. Clement has chopped down for vaudeville use, but it is well put together and served to pass half an hour very pleasingly. Mr. Clement appeared as a German Baron who is madly in love with a young Southern girl, who has been promised to another, because the other holds a mortgage on the old farm. The Baron struggles manfully with the English language in trying to tell the girl of his love, and finally wins her by agreeing to pay off the mortgage, and so the villain is once more foiled. The dialogue is good and Mr. Clement scored a genuine hit by his excellent work and his almost faultless dialect. Caroline Hull, who used to sing ballads in a very low baritone voice in vaudeville, played the Southern girl, who was in the clutches of the villain. She proved that she can speak lines as well as sing songs, and played with remarkable ease and naturalness. Richard Williams was appropriately devilish as the man who held the mortgage. Press Eldridge scored heavily with several new songs and some bright chatter. L. R. Stockwell made his vaudeville debut in a farce "arranged" by Frank Hatch. It is called A Tragedy in Herald Square, and is a localized version of an old English piece dealing with the doings of an old man who is married to a young wife and takes advantage of her absence to go out on a spree. The fun is not of the fast and furious sort, and the sketch was played with a lamentable lack of vim. As a result the audience manifested but little interest. The laughing hit of the bill was made by Joe Myra and Buster Keaton. Their act closed the performance and came as a welcome relief after some tedious turns that preceded it. Georgie Lingard sang "Nancy Brown," and did her skipping-rope dance with good effect. She is a lively little person and works hard. Kennedy and Evans, assisted by a monkey, tried hard to be amusing in an Irish act. Herbert and Willing danced well, but it is high time that they put in a new line of talk. The Wilson Brothers played banjos cleverly; Dean Mason twisted himself into all sorts of knots; the Lamoines did a fairly good musical act; Annette Wiltsie and Dorothy Sledge danced and changed their costumes; Brown and Lloyd told some jokes, and the kalatechnoscope had some new views.

PROCTOR'S FIFTY-EIGHTH STREET.—The Power of the Press, which is a good strong melodrama, appealed forcibly to the patrons of this theatre, and the large attendance proved the wisdom of the management in selecting this play as a medium for the permanent stock company to display their talents. The play was carefully mounted and was acted with smoothness by the clever company, headed by Edna Archer-Crawford and Ralph Cummings. Miss Crawford, who has become a genuine pet of the regular patrons of the house, scored heavily as Annie Carson, the long-suffering heroine. Mr. Cummings as Steve Carson, made an admirable hero. Charles M. Seay, who has been at the Harlem house for some time, got a hearty welcome, as his work is well and favorably known here. He made a hit as Sam Fresburn. Robert V. Ferguson as Joe Hewes, Duncan Harris as Mr. Walker, Sol Aiken as Tom Wyatt, Florence Gerald as Mrs. O'Callahan, and Polly Stockwell as Julia Seymour are also deserving of praise. The long cast included Louis Brown, Charles Bowen, George C. Pearce, Richard Lyle, Albert Veazie, Albert Roberts, W. E. Willis, Henry Stanley, William Cullington, George Redwood, Paul Latell, Louis Owen, Frank Hesnan, Frank Jackson, Leslie Lyman, Queenie Phillips, Ella Heron, Ellen Kirby, Lillian Goldsmith, and Elsa Clemmons. The scenery and effects were admirable and nothing was left undone that might add to the success of the production. Edwards and Rooney, comedians; Harry Brown, colored vocalist, and the kalatechnoscope passed away the time pleasantly between the acts.

PROCTOR'S FIFTH AVENUE.—That the good old drama, A Celebrated Case, has lost none of its popularity was amply proven last week at this house, as capacity audiences were the rule all the week. The strong scenes went especially well, and Minnie Seligman and James E. Wilson added to their popularity by their excellent work in the leading roles. Gerald Griffin as Dennis O'Rourke was appropriately unctuous and again proved himself a valuable addition to the company, which is altogether one of the strongest ever organized for stock work. Florence Reed looked charmingly pretty and acted with her usual verve and grace. Ivah M. Wills, as Adrienne, made a very favorable impression, and Ada Levick, Grace Huntington, Rose Stuart, George Friend, George Edwin Bryant, Paul McAllister, Gus C. Weinberg, H. Bruce Delamater, R. F. Rankin, Violet Holliday, Margaret Kerker, Loretta Healy, and Al. Davis rendered their parts admirably. The vaudeville contingent embraced Lee and Kingston, comedy duo; Browning Sisters, a team of refined vocalists; Doyle and Farnum, clever comedy jugglers; McNamee, clay modeler; Clara Francis, vocalist; Dracula, contortionist, and the ever-popular kalatechnoscope.

PROCTOR'S 125TH STREET.—Camille, with charming Adelaide Keim in the title-role and Ned Howard Fowler as Armand, drew large and well pleased audiences. Miss Keim was fully equal to the trying part of Camille, and added new laurels to those she has already won. The other members of the company acquitted themselves with great credit. Wise and witty James J. Morton kept the audience amused between the acts, and some new views were shown on the kalatechnoscope.

WEBER AND FIELDS'.—Peter F. Dailey is still the champion guyer of America. He is especially happy on Tuesday afternoons, when there are many professional people in the house, and the way in which he manages to rattle such old-timers as Charles Bigelow is a caution. Several new gags and bits of business were added last week and the entertainment was brightened considerably. By far the funniest thing in the burlesque is the airship business of Weber and Fields. In this scene they return to their old methods, using much physical force, and the result is that the audience goes into spasms. Fay Templeton's "Intimate Friend" song and her conversation with William Collier is another strong feature. Full houses, as usual.

HURTIG AND SEAMON'S.—Gertrude Mansfield and Caryl Wilbur made a big hit in their very amusing sketch, A Bird and a Bottle. On Thursday evening they gave a special performance of their latest skit, 61 Prospect Street, and the way in which it convulsed the audience proved that in it they have another big winner. Other good turns were those of Tom Lewis and Sam J. Ryan, Stuart Barnes, Carman Sisters, W. J. Mills, the Rixfords, Goleman's dogs, the Musical Drummonds, and Van and Egbert.

The Burlesque Houses.

DEWEY.—Clark's new Royal Burlesquers made their New York debut at this house last week and scored an unqualified hit. The burlesques are Only a King and Meet Me at the Fountain. They are well staged and briskly played by an excellent company. The costumes, scenery and music are very pretty. The olio included the Crawford Sisters, Bartell and Reynolds, Burgess, Smith and Burgess, Armstrong and Holly, the La Valls, Rosalie and Kelly, Davis and company.

MINER'S BOWERY.—The Bon Ton Burlesquers, including Grace Leonard, the Simpsons, Barrett Brothers, Byron and Langdon, Hoey and Lee, and a good chorus, pleased large houses.

LONDON.—The performances of the Vanity Fair Burlesquers pleased good audiences throughout the week. McIntyre and Rice, Brown, Harris and Brown, and others were in the olio.

OLYMPIC.—Harry Morris' Night on Broadway tickled the risibilities of the Harlem folks, and Mr. Morris was especially well received.

Photo by Hall, N. Y. CHARLES A. LODER.

CHARLES A. LODER.

On this page is a picture of Charles A. Loder, the dialect comedian, who has decided to go into vaudeville temporarily. He has booked engagements at the principal vaudeville houses, and the demand for his services is so great that he could easily fill twice the amount of time he has laid out for his vaudeville tour. For a number of years past Mr. Loder has made successful tours at the head of his own company, and he is popular throughout the United States and Canada on account of his talents as a comedian and his ability as a vocalist. Mr. Loder has arranged a neat specialty, in which he hopes to win continued favor with the public, which has always shown much warm appreciation of his efforts in the past.

TRAINER ATTACKED BY TIGRESS.

Herman Weedon, one of the star trainers of Bostock's aggregation, was attacked by a tigress on Tuesday evening last, as he was driving his collection of pets to their cages after his performance. The beast sprang at him, but he jumped back and fired two blanks from his revolver. In jumping, Weedon struck his head and fell unconscious. Mr. Bostock hurried to the rescue and succeeded in caging the tigress before she could do any further damage. Weedon recovered and was able to appear as usual the following day. On Thursday Mr. Bostock had one of his fingers nearly bitten off by an angry ape, so it may seem that the strenuous life is the rule at St. Nicholas Garden.

HAGENBECK'S ANIMALS OPEN.

Carl Hagenbeck's aggregation of trained wild animals opened an engagement at the New York Theatre last week. The entertainment is superior to the one furnished by Mr. Hagenbeck at the Chicago Fair, and there were many novel tricks introduced. Herman Boger exhibited a collection of wild animals that are supposed to be deadly enemies to one another, and he managed them with great skill. Anna Gilke's birds and Shubert's goats were pleasing features. The most startling thing in the bill was a riding act, performed by an elephant, with a tiger as jockey. Trained sea lions and Polar bears were also seen, and the performance, taken as a whole, was very successful.

SOMETHING NEW IN VAUDEVILLE

DAVE NOWLIN

A Revelation in Mimicry.

A Revolution in Vocalism.

Commercial Appeal, Memphis.—The vaudeville this week is unusually good. There is a new star introduced. His name, Dave Nowlin. He comes from somewhere, of course, but he is not a familiar figure on the vaudeville stage and may be set down as a new comer. He will be known before the end of this season. He was the hit of last night's performance. At the matinee it looked as if the fourth act would have to be postponed on his account and the audience clamored for his return until after the curtain had been rung up again.

Memphis Morning News.—Dave Nowlin scores one of the biggest hits of any vaudeville act yet given at the Grand. His mimicry is fine, his singing is better, and he has an exceptionally good voice, which is always under the best of control.

KEITH'S UNION SQUARE THIS WEEK.

DOLLIE MESTAYER

CLARICE VANCE

Vance's Cabin, St. James, Long Island, N. Y.,

For the Summer.

CHARLEY CASE CHARLEY CASE

The Man that
Talks About
His Father.

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FRED NIBLO "The American Humorist."

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AND HER COLORED COMEDY QUAD.

Now Touring the Vaudeville.

Oct. 13, Cleveland, Empire Theatre; Oct. 20, Rochester, Cook Opera House; Oct. 27, Boston, Keith's; Nov. 3, Providence, Keith's; Nov. 10, Hoboken, Empire Theatre; Dec. 1, Philadelphia, Keith's. For time and terms address

JO PAIGE SMITH, Vaudeville Mgrs.' Assn., St. James Bldg., New York.

HAL—DAVIS AND MACAULEY—INEZ

With L. M. Eirick's Empire Vaudevillians.

Davis and Macauley's sketch,, The Unexpected, is a whirlwind of fun, and was marked with the same careful finish for which they are noted.—*Milwaukee Journal, Sept. 20.*

This week—Olympic Chicago.

Jas. O. Barrows and Lancaster John

Presenting the Greatest Comedy Act in Vaudeville,

A JOLLY JOLLIER. By Edmund Day.

ROUTE—Oct 13, Olympic Theatre, Chicago.
" 20, Haymarket Theatre, Chicago.
" 27, Columbia Theatre, St. Louis.
Nov. 3, Chicago Opera House, Chicago.
Nov. 10, Open.
" 17, Orpheum Theatre, New Orleans.
" 24, En route.
" 30, Orpheum, San Francisco.

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Big Vaudeville Novelty. A Day in the South.

Great Harmonizing Boy Trio.

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Will start on Moss and Thornton tour Oct. 20, 1902. Stoll tour to follow.

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A VAUDEVILLE SURPRISE.

This week—Birmingham, Ala. Next week—New Haven, Conn.

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Louis A. Simon, Grace Gardner and Co.

In Will M. Cressy and Edmund Day's laughing success,

THE NEW COACHMAN.

This week—Grand Opera House, Indianapolis, Ind.

A KNOCK IS A BOOST, OR WHY

LONEY HASKELL

IS SUCH A RASCAL.

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Unique Comedy Singing Act.

Oct. 13—Orpheum. Omaha, Neb.
" 20—Grand Opera House, Nashville, Tenn.
" 27—Temple Theatre, Louisville, Ky.
Nov. 3—Open
" 10— "
" 17— "
" 24—Orpheum, Scranton, Pa.
Dec. 1—Tony Pastor's, New York.

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Bridgeport, Oct. 13; Waterbury, Oct. 20; New Haven, Oct. 27. Especially engaged for Mr. Poli's houses.

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Cook's Opera House, Rochester, Oct. 13; Temple Theatre, Detroit, Oct. 20.

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Oct. 13, Howard, Boston, Mass.

Time all Booked until May 4, 1903.

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For 4 Weeks at Proctor's Theatre, Montreal.
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Now for 4 Weeks at the Orpheum Theatre, Los Angeles.

MR. MARCEL informs the Managers and Agents that his Tableaux, Marbles and Bas-Reliefs ARE READY and that HE CAN NOW ACCEPT NEW ENGAGEMENTS. Every week entire change of Programme. Address until Oct. 19, 1902,

ORPHEUM, Los Angeles, Cal. Permanent address, JEAN MARCEL, care Mr. A. Le Roy, 28 Perry St., New York City.

MARCEL HAS NEW OUTFIT.

Jean Marcel, whose living tableaux and bas-reliefs created a sensation when they were produced at Proctor's Fifth Avenue Theatre this city, and whose outfit was entirely destroyed in a railroad wreck out West several months ago, is once more to the front with an entirely new, and if possible, more beautiful and artistic equipment, which enables him to present his entertainment in better shape than ever. He is now filling an engagement at the Orpheum, Los Angeles, where he will remain until Oct. 19, after which he will start Eastward.

DIAVOLO TO BE OUTDONE.

Harry King, of Lafayette, Ind., a young trick bicyclist, will undertake to make Diavolo's loop act look like the proverbial 30 cents. He has under construction an apparatus in the form of a double loop. The structure will be twenty feet higher at the top of the incline than that used by Diavolo, and the first loop will be much larger. After making the first loop, King expects to go down another incline and make the second loop, which will be several feet lower than the first one. The result of Mr. King's first trip will be awaited with interest.

A NEW ENTERTAINER.

Edward J. Rice, who several years ago was the courteous and efficient treasurer of the Manhattan Theatre, has decided to go into vaudeville as a monologist. He has frequently appeared at clubs and concerts, but lacked the courage to try his talents in the "continuous." His friends have finally persuaded him, however, and as he is an excellent mimic and a clever story-teller, he will undoubtedly succeed in his new line of work.

EDWARD STEVENS DYING.

A report reached New York last week to the effect that Edward Stevens is seriously ill with tuberculosis at Sayre, Pa., and that it would be necessary for him to go to Arizona to recuperate. As he is without funds, several of his friends in this city have started a subscription for him. Mr. Stevens was best known as the manager of Loie Fuller, and it was owing to his energetic efforts that she became a fad in Paris some years ago.

A NEW MONOLOGIST.

Dave Nowlin, who is a newcomer in vaudeville, is in the bill at Keith's Union Square this week. He has made up his mind to be different from the other single entertainers in vaudeville, and proceeds on entirely original lines. Managers and agents have manifested considerable interest in his work, and he will be pretty thoroughly looked over by the booking fraternity this week.

NELLIE HAWTHORNE TO DO A SINGLE ACT.

Nellie Hawthorne has decided to do a single specialty in future. She has arranged a turn that takes exactly the same time as the sister act. She will make three complete changes of costume and has provided a very elaborate set of dresses. Her songs will all be new and up-to-date and on the popular order with which the Hawthornes have always been identified.

AL. G. FIELD VERY ILL.

A dispatch received in this city yesterday from Jacksonville, Fla., states that Al. G. Field, the well-known minstrel manager, is seriously ill in that city. He was stricken on Friday evening last, but no particulars as to the nature of the disease have been received.

HORTENSE NIELSEN IN VAUDEVILLE.

Hortense Nielsen, opening in vaudeville in a play called The Boy Chatterton, written on the life of the poet, will be one of the events of the season. Miss Nielsen will be managed by C. A. Arthur, and her time is being booked by Robert Grau.

VAUDEVILLE JOTTINGS.

Willis P. Sweatnam is slowly recovering from the effects of his recent accident. He hopes to pick up some of his canceled dates, beginning Oct. 20.

The new lobby of Proctor's Fifth Avenue Theatre will be finished before Nov. 1. The improvements were designed by J. B. McElfatrick and Co., and it is announced that when completed the new entrance will be the finest one on Broadway.

Sherman and De Forest are scoring a hit in their new act, The Battle of Bunkergo.

The Dude Detective is the title of Byron and Langdon's new act.

Georgie Lingard, who is a member of the Proctor Stock co., is making a tour of the Protor circuit doing her skipping-rope and dancing specialty.

Stella Rinehart, the clog and soft-shoe dancer, closed a successful week at Keith's, Philadelphia, Oct. 4, and opened at Keith's New York house Oct. 6, with the Moore circuit to follow. She received some very flattering notices from the Philadelphia papers.

The Four Hills were given first place on the bill at the Empire, Hoboken, on Friday night of last week, to enable them to make a record automobile ride into Hackensack, where they were engaged to appear before the Wheelmen's Club.

Brackett and Gerard, duettists, have added to their act J. C. Allman, who is an expert electrician and throws on the sheet dissolving views with the aid of a double stereopticon.

The Empire City Quartette (Cooper, Tally, Mayo, and Cooper) are with the Thoroughbreds. Their act is one of the hits of the bill and has received fine newspaper notices through the West.

Howard and Bland announce that they are booked solid until April. They have had some exceedingly flattering European offers, which they are inclined to accept after they finish their American engagements.

Joe Oppenheimer has issued a very neat card programme of his Miss New York, Jr., co.

Johnson N. Burr and Corine Ford have signed for a five weeks' engagement on the Keith circuit in Mr. Burr's sketch, Krum Creek.

Hedrix and Prescott scored a big hit at Keith's Union Square week before last. Their names were unintentionally omitted from the review in last week's Mirror.

Bryan and Nadine opened on the Anderson circuit Sept. 29, with the Kohl-Castle and Orpheum circuits to follow.

Newell and Niblo are meeting with success with the Eastern Hunting [illegible]. The Pittsburg papers were unanimous in praise of their musical act.

Adele Purvis Onri made a big hit with a special dance arranged in honor of the [illegible] last week at Chase's Theatre, Washington, [illegible]. It received several encores at every performance.

Lizzie N. Wilson made a big hit with her German act at the Orpheum, New Orleans, recently.

Smith and Kessner are now in their seventh week with Ward and Vokes, meeting with success. Their trick dog, "Fluffy," is also a big hit. They will return to vaudeville at the close of the season in a new act written especially for them by a well-known author.

Henry F. Dixie writes that his theatre in Scranton, Pa., will not change hands, but will remain under his management, with Oscar F. Simon as associate manager. In spite of the strike Mr. Dixie states that his business continues good.

In playing the various vaudeville houses throughout the country performers rarely find a property man who can satisfactorily combine the art of acting with his regular duties. One of the exceptions is John Kelly, of Keith's Union Square. He is not only a most efficient property man, but has time and again proven his cleverness in the various parts he has undertaken in cases of necessity and also in the art of making up.

Brotherly love was nicely demonstrated last week at Keith's when Jimmy Barry helped out Eva Williams and Jac Tucker by playing the hard-hearted overseer in Driftwood. Mr. Tucker had some difficulty in getting a satisfactory man for the part, and Mr. Barry jumped in on short notice and acquitted himself very creditably.

Bessie Banks, of Rastus and Banks, has been playing under unusually trying conditions. A year ago last Spring she was in the hospital for several weeks recovering from an operation. Since then she has been in very poor health and has been forced to cut out part of her dancing. Her illness has also affected her voice to a great extent.

The regular season at Terrace Garden will open on Wednesday evening next with a vaudeville entertainment and ball. Several well-known performers will take part.

Frank Bush secured a divorce from his wife, Grace Bush, in Chicago, on Sept. 26, and on Oct. 1 was married to Maude Parker, of Boston, at Red Bank, N. J.

Maude Caswell and Arthur Arnold scored a success at the Casino, Boulogne-Sur-Mer, week of Sept. 16. The local paper spoke in the highest terms of their performance.

The Two Hewitts, Emma and Fred, rolling globe artists, with their flying dog "Dan," close a season of thirty-two weeks in Poplar Bluff, Mo., with the Wright Carnival co. They have been re-engaged for next Summer as a free attraction feature with Colonel Wright to play street fairs.

Walter Stetson finished the last of his park engagements week of Sept. 8 at Delvan Park, Norwich, Conn. On Sunday, Sept. 14, he played a return engagement at Fort Hamilton, Brooklyn, N. Y., and on Sunday, Oct. 5, played a special engagement at the American Theatre, New York. Mr. Stetson has time booked in and near New York city until Nov. 17.

Claudius and Corbin have issued a postal card on which they boldly announce that they do not play the William Tell overture nor give an imitation of a church organ.

Elizabeth Murray, the popular comedienne, who was at Keith's Union Square last week, has been suffering from acute indigestion for some time and has decided to take a few weeks' rest in order to get herself into proper trim for her Winter's work. She has many important bookings.

Owing to the sudden illness of Bettina Girard, who was unable to appear at Tony Pastor's yesterday, Elsie Bernard was engaged to replace her. Miss Bernard presented a new eccentric monologue, in which she travestied Mary McLane.

Jessie Haywood, of Haywood and Haywood, who was seized with a severe attack of typhoid fever in Texarkana, Ark., some time ago, has recovered sufficiently to be removed to her home, at El Dorado, Kans., where she is rapidly improving.

Samuel Brown is meeting with approval in the part of Hank Rutty in Lost in the Desert, in which he also does his specialty.

Lucy Clark, the Irish contralto, who arrived here a few days ago, will make her American vaudeville debut shortly, probably at Tony Pastor's.

Georgia Gardner and Joseph Maddern produced a new comedy from the pen of Willard Holcomb, called Vice-Versa; or, Actions Speak Louder than Words, at Wilmington, Del., on Oct. 9. The act is said to have made a hit. The players were assisted by Kate Beck. Miss Gardner's bull terrier pup, "Beauty," made her debut and acquitted herself creditably. The co. is booked for a return date at Wilmington Nov. 24, when they will present another new comedy, called Jimmie's Marie, by Alice Ives and George Henry Trader.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Milly Capell, with her horses and dogs, has proved an unquestioned success at Keith's, and remains there for one week more. Her position as topliner in the vaudeville bill is divided with Will M. Cressy, who appears in Bill Biffin's Baby with Blanche Dayne. The other features of the bill are the Quigley Brothers, Sam Elton (although this is not his first Boston appearance), R. J. Jose, Mr. and Mrs. Jimmy Barry, the Miles-Stavordale Quintette, Elizabeth Murray, Morris Albertus and Jessie Millar, the Marionellas, John Healy, Palfrey and Hilton, J. Evans Lloyd and Lillian Walton, Tom Moore, and the biograph.——The Burke Brothers and the Macarte Sisters head the vaudeville bill at the Howard Athenaeum this week, and others in the programme are Hill and Silviany, Hayes and Healy, Ed Latell, the Drummer Quartette, Professor Macart's dog and monkey circus, James Donovan, Madame Mamie Flower, Al. and Mamie Anderson, Toed and Lasell, Charlie Banks, Lillian Shaw, the Allyns, Marion Blake, Frasier and Peterson, Al. Burton, Bailey and Bailey, and Nellie De Veau.——The Transatlantic Burlesquers, are at the Palace this week with Zeno, Carl and Zeno, Ed Lee Wrothe, John J. McGowan, Blanche Davenport, Bickel and Watson, the Dunbar Sisters, Dooley and Fowley, the Sunny South, Bulla and Raymond, and Lottie Lewis.——Rice and Barton's Gaiety Extravaganza co. at the Lyceum this week have an olio including J. Quigley, the Bell Trio, Mitchell and Marion, Olla Hood, Bickel and Gordon, the Baker Sisters, and Idylla Vyner.——The Devil's Daughter co. at the Grand this week includes Carmen Wilbur, Flo Jansen, Hattie Fox, Madge Woods, Violet St. Clair, Harry Dickerson, Sam Greene, and the ladies' military band.——The vaudeville attractions at Austin and Stone's are the *Florador* Troupe, Lillie Lester, Coyle Sisters, the Vervalins, Jennie Coleman, the Howards, Huber, Olrac and Lava, the Georgia Gems, McKeever and Sandry, Clarke and *Florette*, Addie Millward, the Morin Sisters, McIntyre and Primrose, Addie Southard, Vender and Bellmore, Carroll and Clarke, Lacy and Dunn, the Wilsons, and the Faccendas.——Item: Colonel Frank P. Stone, of Austin and Stone's, went to Cleveland, O., last week, with the Ancient and Honorable Artillery Company, of which he is a prominent member.
JAY BENTON.

PHILADELPHIA, PA.—Keith's presents 13-18 the second and last week of Charles Grapewin and co., the new features being the Pony Ballet, Stark and Milton, Julian Rose, Les Frasettis, Kittie Mitchell, J. Aldrich Libbey and Katherine Trayer, Burke's dogs, the Brittons, Webb Trio, Eddy Mack, Carroll and Eller, Lavelle, Hellman, and the biograph. Business always capacity.——The Trocadero 13-18 has In Gay Paris, under the direction of Albini, the King of Cards. The olio comprises the Haidabura Family of Russian peasants, Ed B. and Rolla White, Coyne and Ardell, Eaton Trio, Edwards and Lawrence, Madge Anderson, and the Great Harvey. Prospects of the usual large patronage. Miss New York, Jr., 20.——The Lyceum, with the Bowery Burlesquers, 13-18, has a big card. Olio: Brettz Family, Farrell-Taylor Trio, Gilbert and Goldie, the Barrowes, Lizzie Freligh, and Eva Jimson. Business very large since the opening night.——The Star has a jolly combination 13-18 in Fulton's Grass Widows. The programme is first class. Prominent in the co. are Holland and Worth, Jess Curtis, McFarland and Murray, Burkhart and Moore, Henry Seeback, Monroe and Marshall, Rice and Walters, Mlle. Dika, and Carrie Fulton. The Widow's Wedding Night and The Sign of the Red Light complete the list of lengthy attractions. City Sports 20.——The Arch Street Museum 13-18 has Frank Whitman, Allen and Delmain, Swan and O'Day, Alice Phillbrooks, Ada Jones, Musgrove Brothers, Wilson and Leicester, and the cineograph. Business always large.——ITEMS: All the houses devoted to vaudeville are doing a prosperous business, there being two theatres less than last season bidding for attention, viz.: Grand Opera House and the Kensington.—Keith's new Chestnut Street Theatre, situated in the heart of the fashionable district, is now nearing completion and will probably be opened Nov. 4. S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Week 6-11 an attractive bill was offered to very large houses. It was headed by Cressy and Dayne, who has always been very popular here. Their new sketch, Bill Biffin's Baby, was seen for the first time here, and to say it made good is putting it mildly. Humor and pathos are artistically blended and it is well played by the clever pair, ably assisted by William Burke, who was formerly connected with the Keith theatre here. Charles T. Aldrich made a big hit; his act is exceedingly clever. Kelly and Kent, two old favorites, in a snappy act; the Quigleys, and Edna Aug were the other features, with the remainder of the bill by the Sa Vans, Hollis and Howard, the Pony Ballet, Albertus and Millar, Yeckley and Bunnelle, Webb Trio, Marshall and [illegible], Daly and Devere, and the biograph. Parros [illegible] 13-18.——Westminster (George H. Batcheller,

Gertrude Haynes

AND HER CHOIR CELESTIAL.

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Edward Gray

"MIMICALCOMEDIAN"

Keith's, Philadelphia, last week.

Phila. Ledger—Ed Gray made a well-deserved hit with a bright monologue.

Phila. Record—Ed Gray gives a really clever comic monologue.

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manager): The [illegible] Burlesquers 6-11 did well. Kelly and Rose, two Providence boys, in a very good acrobatic act; Adeline Boettler, a pleasing little singer; Wills and Barron, Hayes and Wynne, [illegible], Palmer and Harvey, and John A. West. Parisian Widows 20-25. EDWARD C. RIPLEY.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, manager): The bill 6-11 was strong, and business has been encouraging. The number of ladies attending the performances is increasing daily. The bill presented the O'Rourke-Burnett Trio, Pauline Saxon, George C. Davis, Fred Hallen and Mollie Fuller, Warren and Blanchard, [illegible] and Parsons, and the vitagraph.——Items: Booked at the Bon Ton 13-18 are Adelaide Herrmann, Wincherman's bears, Dan Williams and co., Fitzgibbons, Moore and Fitzgibbons, Loney Haskell, the Three Keatons, Sophie Burnham, and Rastus and Barnes.—Manager Freeman Bernstein, of the Washington Park Amphitheatre, is up for a benefit 11. The park closed season 4.—Logan Paul and co. presented a neat little sketch at the Bon Ton matinee 6, called The Holly Tree Inn, but it was too quiet and the act was retired. Canfield and Carlton replaced the act and their sketch was the hit of the bill.—Hattie North, of this city, is meeting with success in her new singing act.—Warren Blanchard at the Bon Ton in a singing act are a hit.—Pauline Saxon does a sort of Ida Hopkins act, and winds up with a coon song and dance that gets her three encores nightly.—Fred Hallen and Mollie Fuller make a hit in their new sketch. WALTER C. SMITH.

ST. LOUIS, MO.—The bill at the Columbia week 6-12 was up to the standard. The Heras Family offered some sensational acrobatic feats. Fanny Rice proved as popular as ever. Lizzie and Vinie Daly, Charles Kenna, White and Simmons, the Columbian Trio, introducing two clever children, and McMahon and Chapelle were well received. Week 13-18: Al. Leach and Rosebuds, Joe Welch, Stinson and Merton, Lewis McCord and co., James H. Cullen, Lavender and Thompson, Lottie Walters and co., Ford and Cantwell, Mlle. Latina, Mitchell and Love, Brooks Brothers, Vera King, Reiff Brothers, and the kinodrome.——Wink Van Ripple was the hit of the entertainment at the Standard. The principals got a good deal of fun out of the sketch. Julia Natus, John J. Black, Vic Milo, and Lucia Cooper did good work. The olio embraced Doane Brothers, the Three Poles, McRae and Wyatt, and Cooper and Reynolds. Harry Bryant's Burlesquers 12-18. Olio: Imperial Japanese Troupe, Mildred Murray and Lillian Beach, Ferguson and Watson, the Musical Craigs, Van Leer and Duke, and Lawson and Namon. J. A. NORTON.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): When Mr. Poli booked the Barrows-Lancaster co. in their new sketch, A Jolly Jollier, by Edmund Day, he secured the daintiest sketch ever offered at his theatre. It tells a pretty heart story, cleverly worked up to a poetic climax, and is in the hands of capable people. Mr. Barrows is an artist and his Uncle Jim is a delicate creation. Mr. Lancaster proved an able assistant and the other members of the co. were satisfactory. A Jolly Jollier is worthy of first place on any bill. Others were the Four Huntings in an extremely funny skit, A Night in a Fool House; the Seven Reed birds, sadly in need of a new sketch but clever as usual in the old one; Duffy, Sawtelle and Duffy, Hattie North, Frazier and Peterson, Wood and Ray, the Howard Brothers, and the vitagraph. Week 13-18 Gertrude Mansfield and Caryle Wilbur, Quaker City Four, the Sa Vans, Kline and Clifton, the vitagraph and others. JANE MARLIN.

CLEVELAND, O.—Empire (L. M. Eirick, manager): Katherine Bloodgood will be the headliner 13-18. Others are Lockhart's elephants (second week), Stephen Grattan and co., Mamie Remington, Conway and Leland, Hal Merritt, and DeForests.——Star (Drew and Campbell, managers): Al. Reeves' Big Show will be here 13-18. In the co. are Andy Lewis and co., Maud Elliott, Wilson, Melrose, Manus and Massett, American Quartette, Louise Auber, C. B. Ward, Douglas and Hurd, Newell Sisters, and Al. Reeves.——Item: A fine vaudeville entertainment was given at the Cleveland Theatre 5 under the direction of Jame Ambrose, a leading local monologue artist, for the benefit of the miners. The affair netted $1,800, which was immediately forwarded to President Mitchell. WILLIAM CRASTON.

KANSAS CITY, MO.—The Orpheum's "Karnival Week" bill 5-11 was entertaining and played to packed houses. Mattie Keene and co. in Her First Divorce Case was the headliner and scored a decided success. Moore and Blanc furnished a novelty sketch that won several encores. Colby and Way in their ventriloquist and dancing doll act made a big hit. Dorsch and Russell, musical artists, were good in their line, and George W. Moore pleased with a clever monologue. Mr. and Mrs. Swickard furnished an entertaining musical turn, Carver and Pollard were good in a new act, and Dixon, Bowers and Dixon as the Three Rubes were well received. The kinodrome, with a new set of pictures, completed the bill. D. KEEDY CAMPBELL.

NEWARK, N. J.—The High Rollers kept up the record of full houses and good business at Waldmann's 6-11. A pleasing and prettily costumed chorus was a feature. The olio was made up of Andy McLeod, Franklin Sisters, Howe and Scott, Abbie Carlton's living pictures, Kathryn Miley, and Dixon and Lang. Night on Broadway 13-18.——An interesting bill comfortably filled Proctor's 6-11 and won well-deserved favor. An additional number has been added to the programme. The entertainers for the week were George Evans, Mr. and Mrs. Robyns, Troupe Dumitrescu, Sullivan and Pasquelina, Mabel Maitland, West and Lewis, V. P. Woodward, the Glenroy Brothers, and the kalatechnoscope. C. L. NELSON.

WASHINGTON, D. C.—Hyde's Comedians, with a splendid bill, is the offering at the popular Chase Theatre week 13-18. In the co. are the Four Mortons, Musical Colbys, Boyle and Wilson, O'Zav and Delmo, Piccolo's Midgets, Trovollo, Hall and Staley, Tom Hearn, and the Nichols Sisters.——Kernan's Lyceum has Weber's Dainty Duchess co. 13-18. The strong olio includes Tenley and Simonds, Nellie Sylvester, De Graff Sisters, Howe, Wall and Walters, and Carson and Willard. Sam Devere's co. 21. JOHN T. WARDE.

ALBANY, N. Y.—Gaiety (Agnes Barry, manager): Bob Manchester's Tammany Tigers 2-4 to big houses and in an up-to-date programme made interesting by Two Jacksons, McIntyre and Rice, Martella and Lancaster, Brown, Harris and Brown, Mlle. Ani, and Heid and Lyons. The Rentz-Santley co. was greeted enthusiastically 6. The roster includes John Lyons, Emerald Sisters, Charles Robinson, James and Sadie Leonard, Moran and McRobie. Miss New York, Jr., 9-11. CHARLES N. PHELPS.

MONTREAL, CAN.—Royal (J. B. Sparrow, manager): Rice and Barton Burlesque co. are playing to good business 6-11. Charles Barton does some very funny work. Idyllia May Viner is a bright artist. Mlle. Ray does some clever contortion work. Others deserving of mention are Olla Hood, Mitchell and Marron, Fred Eckehoff, and Anne Gordon. W. A. TREMAYNE.

OMAHA, NEB.—All records for attendance at the Creighton Orpheum are broken by the magnificent business done so far for this season and indications are that this prosperous condition of affairs will continue. The bill week 5 is McConnell Sisters, Lew Wells, the Harmony Four, Rapoli, Zenaro and Bailey, Carroll Johnson, and Les Delbosq. J. R. RINGWALT.

BALTIMORE, MD.—Sam Devere's Own co. is at the Monumental. The co. is an aggregation of star burlesque and vaudeville performers, headed by the ever popular Sam Devere. The Bowery Burlesquers 20-25. HAROLD RUTLEDGE.

BROCKTON, MASS.—The Brockton Agricultural Society held its twenty-ninth annual fair Sept. 30-3. The total attendance, despite bad weather, numbered over 100,000. The music was furnished by Reeves' American Band, of Providence; Martland's Brockton and the Brockton City bands, of this city. Besides the usual attractions the society held the largest and best horse show (outdoor exhibit) seen here, there being 305 entries of blooded stock. Francis M. Ware, of New York, acted as manager of the horse show. Manager William B. Cross, of the City Theatre, one of the society officials, secured a fine list for the stages, including Professor N. B. Sutherland's horse and dogs, Batty's bears, Reed's bull terriers, the Four Lukens, the Cycle Whirl, Captain Webb's seals, Hill and Silviani, the Dumitrescu Troupe, W. H. Hill, Martinetti Troupe, Professor Walberti and his horse, Burto Lowandee's Bijou Circus, Walter Stanton, and Wolf and Milton. A. M. Schreyer in his aerial bicycle act and high dive was the sensational hit of the bill.

DETROIT, MICH.—Temple: W. J. Levin, a Detroiter, headed the bill 6-11 and scored a hit. He has an exceptionally good voice. Stephen Grattan and Clara Hathaway, Ryan and Richfield, the Moug Toon Trio, the "Motor Girl," Mildred Flora, Winchman's bears and monkeys, and the Sisters Lawrence also scored. Week 13-18: John T. Sullivan in Captain Huntington, assisted by Margaret Atherton and Julia Batchelder; J. K. Murray and Clara Lane, the Louis Hughes Trio, the De Forests, Mamie Remington and her pickaninnies, Reno and Richards, Claudia and Corbin, the Marvelous Merrills, and Berol and Berol.——At the Avenue Theatre are Maggie Cline; Francesca Redding, assisted by Arthur Larkin and Frank Holland, Dorothy Neville and John F. Webber, the Four Flying Banvards, McCabe, Sabine and Vera, John Ford, Nora Bayes, Yuna, and the vitagraph.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, manager; W. B. McCallum, resident manager): Business excellent week 6-11. Clara Hathaway and Stephen Grattan in Locked Out at 3 a.m. made good. Others were Cook and Sonora, the Pantzer Trio, Emilie Chevrial, Kathryn Bloodgood, Winscherman's animals, Conroy and Leland, Flora, and Johnson and Wells. week 13-18.——Empire (Henry C. Jacobs, manager): Capacity houses week 6-11, with Transatlantic Burlesquers. The entertainers were Bulla and Raymond, Ed Lee Wrothe, John J. McGowan, Dunbar Sisters, Doody and Fowley, Zeno, Stirk and Zeno, Lillian Raymond, Lottie Lewis, Rose Lawrence, Lottie Blackford, Corrinne Wells, Marion Castle, and Harry Watson. The City Club week 13-18.

ATLANTA, GA.—Bijou (Jake Wells, manager; Henry De Give, resident manager): Week 6-11 large receipts; bill one of the best. Stuart, the Male Patti, Will H. Fox, Leo Kresses's White Tscherkess Trio, Cadieux, Louise Taylor, Victoria Wilcox and Bessie Dobson (The Gossips), the La Vines, and vitagraph.——New Star (John B. Thompson, manager): Business remained good week 6-11. The bill was Florence Moore, Darling Sisters, George Harris, Minnie Duprey, Conley and Moore, Daisy Lowman, Ed La Rose, and Marguerite Barber.——Item: H. Cordona, of the Jake Wells circuit, has returned to Atlanta, to remain some time. Mr. Wells is here looking after his interests.

BUFFALO, N. Y.—Shea's entertained good audiences 6-11 with a fair bill. One of the cleverest sketches seen at this house in some time was Mag Haggerty's Father, as presented by Ryan and Richfield. Next in favor were Cole and Johnson. Bard Brothers, the [illegible], Josephine Sabel, J. Royer West and Ida Van Sicien, Yorke and Adams, and Montrell were also here. Edna Aug and the Rossows 13.——Waldron and Bryant's New Trocadero Burlesquers gave a lively performance at the Lafayette 6-11 to good houses. Van Brothers, Smalth and Champion, Sullivan, Keeler and co., the Three Herberts, Mosconey and Hebelman, and Adolph Adams are in the olio. Carr's Thoroughbreds 13.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): Week Sept. 29-5 found the crowds still interested in Marcel's Living Art Studies. Lamar and Gabriel captured the house. Gallando is an artist as a comic clay modeler and Atalie Claire made a hit with her singing. The Three Millettes, William Cahill Davies, Four Madcaps, and the biograph completed the bill.——Chutes (Harry Deets, lessee): A complete change was offered week Sept. 29-4, consisting of Lucile La Tour, the Robinsons, James I. Dervin, Johnnie West, George Q. Morey, and La Pinyon.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

AMETA—Hyde and Behman's, Brooklyn, N. Y., 13-20, Chase's, Washington, D. C., 21-25.
Aboo—Nickelodeon, Boston, 13-18.
Adaminis, Three—Empire, Columbus, O., 13-18.
Adonis Trio—Haymarket, Chicago, 13-18.
Aiken, Sol—Proctor's 125th St., N. Y., 13-18.
Albertus and Miller—Keith's, Boston, 13-18.
Aldrich, Charles T.—Orpheum, Brooklyn, N. Y., 13-18, Chase's, Washington, D. C., 20-25.
Allen and Delmain—Arch Street Museum, Phila., 13-18.
Allyns, The—Howard, Boston, 13-18.
Ames, Wilbur—Pastor's, N. Y., 13-18.
Anderson, Al. and Mamie—Howard, 13-18.
Armstrong and Wright—Casto, Lawrence, Mass., 13-18, Casto, Lowell, 20-25.
Aug, Edna—Shea's, Buffalo, N. Y., 13-18.
Bailey and Bailey—Howard, Boston, 13-18.
Baileys, The—Cook O. H., Rochester, N. Y., 13-18.
Banks, Charlie—Howard, Boston, 13-18.
Barrett Bros., Three—Avenue, Detroit, 13-18.
Barrows-Lancaster Co.—Olympic, Chicago, 13-18, Haymarket, Chicago, 20-25.
Barry, Mr. and Mrs. Jimmie—Keith's, Boston, 13-18.
Bartino, Mons.—Nickelodeon, Boston, 13-18.
Batty's Bears—Keith's, Providence, 13-18.
Beach, Florence—O. H., Chicago, 13-18.
Bellman, Albert—Family Theatre, Portland, Me., 13-18.
Bennett and Allen—Park, Worcester, Mass., 13-18.
Bergere, Valerie, and Co.—Grand O. H., Indianapolis, Ind., 13-18, Olympic, Chicago, 20-25.
Bickel and Watson—Palace, Boston, 13-18.
Bindley, Florence—Shea's, Buffalo, 13-18, Shea's, Toronto, Can., 20-25.
Blake, Harry and Flora—Empire, Belfast, 6-18, Empire, Dublin, 20-25.
Blake, Marion—Howard, Boston, 13-18.
Blocksom and Burns—Temple, Detroit, 13-18.
Boyce and Wilson—Chase's, Washington, D. C., 13-18.
Boydell, Mr. and Mrs.—Avenue, Pittsburg, Pa., 13-18.
Brennan and Martin—Orpheum, Kansas City, 12-18.
Brehaney, Louise—O. H., Chicago, 13-18.
Brittons, The—Keith's, Phila., 13-18.
Broadway Trio, The—Empire, Columbus, O., 13-18.
Brooks Brothers—Columbia, St. Louis, 13-18.
Brothers Bright—Hopkins', Louisville, Ky., 13-18, Hyde and Behman's, Brooklyn, N. Y., Nov. 3-8.
Bryan and Nadine—Olympic, Chicago, 13-18.
Bryant and Saville—Park, Worcester, Mass., 13-18.
Bulla and Raymond—Palace, Boston, 13-18.
Burgess, Clinton—Pastor's, N. Y., 13-18.
Burke Brothers—Howard, Boston, 13-18.
Burke's Musical Dogs—Keith's, Phila., 13-18.
BURKHART, LILLIAN—Duquesne, Pittsburg, Pa., 13-18, Bon Ton, Jersey City, N. J., 20-25.
Burnham, Sophie—Bon Ton, Jersey City, N. J., 13-18.
Burr and Ford—Keith's, N. Y., 13-18.
Burton, Al.—Howard, Boston, 13-18.
Burton and Brookes—Empire, Columbus, O., 13-18.
Butler, Bates and Bob—Haymarket, Chicago, 13-18.
Caldwell, Anna—Park, Worcester, Mass., 13-18.
Cameron, Nellie—Nickelodeon, Boston, 13-18.
Canfield and Carleton—Pastor's, N. Y., 13-18.
Capell, Milly—Keith's, Boston, 13-18.
Carleton and Terre—Duquesne, Pittsburg, Pa., 13-18.
Carmencelle—Casto, Lowell, Mass., 13-18.
Carr and Jordan—Proctor's 23d St., N. Y., 13-18.
Carroll and Clarke—Austin and Stone's, Boston, 13-18.
Carroll and Elliston—Keith's, Philadelphia, 13-18.
Carson and Willard—Keith's, N. Y., 13-18.
Caswell and Arnold—Palais d'Ete, Brussels, Belgium, 3-17, Nouveau Cirque, Paris, 19-Nov. 20.
Cherry and Bates—Casto, Lawrence, Mass., 13-18, Casto, Lowell, 20-25.
Chevrial—Temple, Detroit, 13-18.
Clark and Gandy—Olympic, Chicago, 13-18.
Clarke and Florette—Austin and Stone's, Boston, 13-18.
Clarke and Temple—Orpheum, San Francisco, 13-25.
Clayton, Jenkins and Jasper—Empire, Holloway, Eng., Dec. 8-13.
Clifford and Harvey—Westminster, Providence, 13-18.
CLIFFORD, BILLY—Empire, Columbus, O., 13-18.
Cole, De Losse, Duo—Hyde and Behman's, Brooklyn, N. Y., 13-18.
Cole, Delline—Casto, Fall River, Mass., 13-18, Lawrence, 20-25.
Coleman, Al.—Sheedy's, Pawtucket, R. I., 13-18, Sheedy's New Bedford, Mass., 20-25.
Coleman, Jennie—Austin and Stone's, Boston, 13-18.
Columbian Four—O. H., Chicago, 13-18.
Conroy and MacDonald—Orpheum, Brooklyn, N. Y., 13-18.
Cook and Sonora—Temple, Detroit, 13-18.
Corbett, James J.—Haymarket, Chicago, 13-18.
Corbley and Burke—Pastor's, N. Y., 13-18.
Crawford, Edna Archer—Proctor's 58th St., N. Y., 13-18.
Cree, Jessie—Temple, Detroit, 13-18.
CRESSY, WILL AND DAYNE, BLANCHE—Keith's, Boston, 13-18.
Cronin, The—Hyde and Behman's, Brooklyn, N. Y., 13-18.
Cullen, James H.—Columbia, St. Louis, 13-18.
Cullington, William—Proctor's 58th St., N. Y., 13-18.
Cummings, Ralph—Proctor's 58th St., N. Y., 13-18.
Cunningham and Smith—Casto, Fall River, Mass., 13-18, Lawrence, 20-25.
Cushman, Holcombe and Curtis—Park, Worcester, Mass., 13-18.
Daly and Devere—Keith's, N. Y., 13-18.
Daly, Lizzie and Vinie—Orpheum, Omaha, 13-18.
Dandy, Jess—Hyde and Behman's, Brooklyn, N. Y., 13-18, Pastor's, N. Y., 20-25.
Darrow, Mr. and Mrs. Stuart—Hopkins', Louisville, Ky., 12-18.
Davies, William C.—Orpheum, Omaha, 13-18.
DAVIS AND MACAULEY—Haymarket, Chicago, 13-18, Columbia, St. Louis, 20-25.
Davis, Jessie Bartlett—Duquesne, Pittsburg, Pa., 13-18, Temple, Detroit, 20-25.
Davis, Will Thompson—Casto, Fall River, Mass., 13-18, Casto, Lawrence, 20-25.
Day, Geo. W.—Orpheum, San Francisco, 12-25.
Day, Jessie—O. H., Chicago, 13-18.
De Biere and Co.—Jeffers Theatre, Saginaw, Mich., 13-18, Avenue, Detroit, 20-25.
Decker-Clodio-Abramoff—Olympic, Chicago, 13-18.
Delaur-Debrimont Trio—Orpheum, Brooklyn, N. Y., 13-18.
Delmore and Lee—Shea's, Buffalo, N. Y., 13-18.
Delmore, Misses—Keith's, N. Y., 13-18.
Delphino and Delmora—Hopkins', Louisville, Ky., 13-18.
Denny, Will F.—Cook O. H., Rochester, N. Y., 13-18.
Deronda and Breen—Royal, Wellington, N. Z., Oct. 6-Dec. 1.
Deshon, Matilda—Proctor's 125th St., N. Y., 13-18.
Devean, Nellie—Howard, Boston, 13-18.
De Witts, The—Avenue, Detroit, 13-18.
Diana—Prag, Austria, 1-15.
Dooley and Fowley—Palace, Boston, 13-18.
Dooley and Co., James—Palace, Boston, 13-18.
Dolan and Lenharr—Cook O. H., Rochester, N. Y., 13-18.
Donovan, James—Howard, Boston, 13-18.
Dorsch and Russell—Orpheum, Omaha, Neb., 13-18, Orpheum, Indianapolis, Ind., 20-25.
Downs, T. Nelson—Casino-de-Paris, Paris, Sept. 20-Oct. 31.
Doyle, Edward—Keith's, N. Y., 20-25.
Dressler, Marie—Orpheum, Brooklyn, N. Y., 13-18.
Drown, Samuel—Orpheum, Cincinnati, 12-18, Orpheum, Cleveland, 20-25.
Drummer Quartette—Howard, Boston, 13-18.
Dumonds, Three—Orpheum, Brooklyn, 13-18.
Dunbar Sisters—Palace, Boston, 13-18.
Duncan, A. O.—Proctor's, Newark, N. J., 13-18.
Duryea and Kearney—Casto, Fall River, Mass., 13-18, Lawrence 20-25.
Earl and Wilson—Avenue, Pittsburg, Pa., 13-18.
Eight Georgia Gems—Austin and Stone's, Boston, 13-18.
Elton and Co., Ernest—Park, Worcester, Mass., 13-18.
Eldridge, Press—Proctor's 58th St., N. Y., 13-18, Proctor's, Albany, N. Y., 20-25.
[illegible]—Keith's, Boston, 12-18.
ELLINORE SISTERS—Hyde and Behman's, Brooklyn, N. Y., 13-18, Pastor's, N. Y., 20-25.
Emmy, Madame—Orpheum, Brooklyn, N. Y., 13-18.
Empire Comedy Four—Scranton, Pa., 13-18, Howard, Boston, 20-25.
[illegible]—Chicago, 6-18.
[illegible] Family—Temple, Detroit, 13-18.
Evans, George—Proctor's 5th Ave., N. Y., 13-18.
Evans and St. John—Keith's, Providence, 13-18.
[illegible] Family—Austin and Stone's, Boston, 13-18.
Fadette Orchestra—Keith's, N. Y., 13-18.
Falke, Charles—Westminster, Providence, 13-18.
Farrell and Fury—Proctor's 23d St., N. Y., 13-18.
Fayer and Sinclair—O. H., Chicago, 13-18, Orpheum, Kansas City, 20-25.
Ferrari Dog—So. Africa, Aug. 25—indefinite.
Fields and Hanson—Proctor's 23d St., N. Y., 13-18.
Fields and Ward—Keith's, Providence, 13-18.
FISHER, MR. AND MRS. PERKINS—Pastor's, N. Y., 13-18, Chase's, Washington, D. C., 27-Nov. 1.
Fitzgerald, Harry V.—Casto, Lowell, Mass., 13-18.
Fitzgibbons, Moore and Fitzgibbons—Bon Ton, Jersey City, N. J., 13-18.
Flora—Family Theatre, Portland, Me., 13-18.
Florodor Troupe, The—Austin and Stone's, Boston, 13-18.
Flower, Mamie—Howard, Boston, 13-18.
Flying Ricardo—Ada, Ind. Ter., 13-18, Fort Worth, Texas, 20-Nov. 2.
Flynn, Joe—Hurtig and Seamon's, N. Y., 13-18.
Forrester and Flood—Olympic, Chicago, 13-18, O. H., Chicago, 20-25.
Ford and Cantwell—Columbia, St. Louis, 13-18.
Foster, Edward—Casto, Lowell, Mass., 13-18.
Four Madcaps—Orpheum, Kansas City, 13-18.
Fowler, Bertie—Keith's, N. Y., 13-18.
Fox and Foxie—O. H., Chicago, 13-18.
Fuller, Reno and Richards—Chase's, Washington, D. C., 20-25.
Gaston and Stone—Keith's, Providence, 13-18.
Gavin and Platt—Empire, Hoboken, N. J., 13-18.
Genaro and Bailey—Orpheum, Kansas City, 12-18.
German Proctor Trio—Park, Youngstown, O., 13-18.
Gilson, Lottie—Casto, Lawrence, Mass., 13-18, Casto, Lowell, 20-25.
Girard, Bettine—Pastor's, N. Y., 13-18.
Girard and Gardner—Shea's, Buffalo, N. Y., 13-18.
Gladstone, Lotta—Olympic, Chicago, 13-18.
Glenroy Brothers—Proctor's 23d St., N. Y., 13-18.
Glenroy, James Richmond—Poli's, Bridgeport, Conn., 13-18, Park, Youngstown, O., 20-25.
Grant and Grant—Hurtig and Seamon's, N. Y., 13-18.
Grapewin and Co.—Keith's, Phila., 13-18.
Guyer and Daly—Keith's, Providence, 13-18.
Hall, Artie—Keith's, Providence, 13-18.
Hall and Staley—Chase's, Washington, D. C., 13-18.
Hallen, Fred and Molly—Chase's, Washington, D. C., 20-25.
Harding and Ah Sid—Pastor's, N. Y., 13-18.
Harmony Four—Orpheum, Kansas City, 12-18.
Harrigan—Proctor's 23d St., N. Y., 13-18.
Harrington, Dan J.—Avenue, Pittsburg, Pa., 13-18.
Harris, Duncan—Proctor's 125th St., N. Y., 13-18.
Haskell, Loney—Bon Ton, Jersey City, N. J., 13-18, Hurtig and Seamon's, N. Y., 20-25.
Hathaway, Belle—Avenue, Detroit, 13-18.
Hawaiian Troubadours—Roof-Garden, N. Y., 10—indefinite.
Hawley and Leslie—Casto, Fall River, Mass., 13-18, Lawrence 20-25.
Hayes, Edmund, and Co.—Hyde and Behman's, Brooklyn, N. Y., 13-18.
Hayes and Healy—Howard, Boston, 13-18.
Hayes and Suits—Park, Youngstown, O., 13-18.
Healy, John—Keith's, Boston, 13-18.
Hearn, Tom—Chase's, Washington, D. C., 13-18.
Heclows, The—Boston Theatre, Lowell, Mass., 13-18.
Helena, Edith—Hyde and Behman's, Brooklyn, N. Y., 13-18.
Hellman—Keith's, Phila., 13-18.
Heras Family—O. H., Chicago, 13-18.
Herbert and Willing—Pastor's, N. Y., 13-18.
HERRMANN, ADELAIDE—Bon Ton, Jersey City, N. J., 13-18, Atlanta, Ga., 20-25.
Hill and Silviani—Howard, Boston, 13-18.
Hollis and Howard—Keith's, N. Y., 13-18.
Howard and Bland—Poli's, New Haven, Conn., 13-18, Poli's, Waterbury, 20-25.
Howard Brothers—Poli's, New Haven, Conn., 13-18.
Howard Sisters—Woolworth Roof, Lancaster, Pa., 13-18.
Howards, The Two—Austin and Stone's, Boston, 13-18.
Huber—Austin and Stone's, Boston, 13-18.
Hughes, Mr. and Mrs. Gene—Empire, Edinburgh, 13-18, Empire, Glasgow, 20-25.
Hyde's Comedians—Chase's, Washington, D. C., 13-18.
Ingham, Lee—Avenue, Pittsburg, Pa., 13-18.
Iris, Natelka—Hyde and Behman's, Brooklyn, N. Y., 13-18.
Jennings, Steve—Olympic, Chicago, 13-18.
Johnson and Dean—Keith's, N. Y., 13-18.
Johnson and Wells—Temple, Detroit, 13-18.
Johnson, Carroll—Orpheum, Kansas City, 12-18, Keith's, N. Y., 27-Nov. 1.
Johnstone Brothers—Keith's, Providence, 13-18.
Jones, Ada—Arch Street Museum, Phila., 13-18.
Jones, Irving—Orpheum, Omaha, 13-18.
Jones and Sutton—Orrin Bros.' Circus—Guadalajara, Mexico, June 1—indefinite.
Jordan and Crutch—Family Theatre, Portland, Me., 13-18.
Jordan and White—Proctor's 23d St., N. Y., 13-18.
Jordon and Welsh—Westminster, Providence, 13-18.
Jose, R. J.—Keith's, Boston, 13-18.
Keatons, The Three—Bon Ton, Jersey City, N. J., 13-18.
Keen, Mattie—Orpheum, New Orleans, 13-18.
Kelcy, Alfred—Empire, Columbus, O., 13-18.
Kelleys, The—Avenue, Pittsburg, Pa., 13-18.
Kelly's Zouaves—Family Theatre, Portland, Me., 13-18.
Kenna, Charles—O. H., Chicago, 13-18.
Kennedy and Rooney—Haymarket, Chicago, 13-18.
King, Maggie—Coliseum, Vienna, 1-31.
King, Vera—Columbia, St. Louis, 13-18.
Klein, Ott Brothers and Nickerson—Orpheum, San Francisco, 20-Nov. 1.
Kline and Clifton—Poli's, New Haven, Conn., 13-18.
Knight Bros.—Shea's, Buffalo, N. Y., 13-18.
Knight, Elizabeth—Empire, Columbus, O., 13-18.
Keene, J. Warren—Proctor's 125th St., N. Y., 13-18.
Kokin, Mignonette—Columbia, Cincinnati, 13-18.
La Belle, Blanche—Orpheum, Kansas City 12-18.
Lacy and Dunn—Austin and Stone's, Boston, 13-18.
Lamar and Gabriel—Orpheum, Omaha, 13-18.
Lamoines, The—Proctor's, Newark, N. J., 13-18.
La Neva—Avenue, Pittsburg, Pa., 13-18.
La Reine Trio—West Warren, Mass., 13-18.
Latelle, Ed—Howard, Boston, 13-18.
Latina, Mlle.—Columbia, St. Louis, 13-18.
Laurence Sisters—Cook O. H., Rochester, N. Y., 13-18.
Lavender and Thomson—Columbia, St. Louis, 13-18.
Lawrence, Al.—Keith's, Providence, 13-18, Empire, Hoboken, N. J., 20-25.
Leach, Al. and Buds, Rose—Columbia, St. Louis, 13-18.
Lefebre Saxophone Quartette—Hopkins', Louisville, 13-18.
Lenore and St. Claire—Haymarket, Chicago, 13-18.
Leonard, J. F.—Coliseum, Vienna, 1-31.
Leonzo—Haymarket, Chicago, 13-18.
Les Delbosq—Orpheum, Kansas City, 13-18.
Les Franetti—Keith's, Philadelphia, 13-18.
Leslie and Co., Bert—Westminster, Providence, 13-18.
Lester, Harry B.—Casto, Lowell, Mass., 13-18.
Lester, Lillie—Austin and Stone's, Boston, 13-18.
Le Troupe Fantastique—Keith's, Providence, 13-18.
Libbey and Trayer—Keith's, Philadelphia, 13-18.
Lingard, Georgie—Proctor's, Newark, N. J., 13-18, Proctor's 125th St., N. Y., 27-Nov. 1.
Litchfield, Mr. and Mrs. Neil—O. H., Chicago, 13-18, Empire, Columbus, 20-25.
Livingstons, Three—Park, Youngstown, O., 13-18.
Lloyd and Walton—Keith's, Boston, 13-18.
Lockhart's Elephants—Empire, Columbus, O., 20-25.
Long and Cotton—Columbia, Cincinnati, 13-18.
Loris and Altina—Temple, Detroit, 13-18.
Lowe-Hughes Trio—Cook O. H., Rochester, N. Y., 13-18.
Loselle—Keith's, Philadelphia, 13-18.
Lynch, Prof.—Proctor's 5th Ave., N. Y., 13-18.
Lytton, Emily—Proctor's 23d St., N. Y., 13-18.
McCord, Lewis and Co.—Columbia, St. Louis, 13-18.
McIntyre and Heath—Columbia, Cincinnati, 13-18.
McIntyre and Primrose—Austin and Stone's, Boston, 13-18.
McIntyre, Maud—Duquesne, Pittsburg, Pa., 13-18.
McPhee and Hill—Avenue, Detroit, 13-18.
Mack, Eddy—Keith's, Philadelphia, 13-18.
Mack, Tom—Casto, Fall River, Mass., 13-18, Lawrence, 20-25.
Macarte, Three Sisters—Howard, Boston, 13-18.
McKeever and Sandry—Austin and Stone's, Boston, 13-18.
Marcart's Dogs and Monkeys—Howard, Boston, 13-18.
Madden and Jess—St. Paul, Minn., 13-18.
Maddox and Wayne—Hurtig and Seamon's, N. Y., 13-18.
Major Sisters—Proctor's 5th Ave., N. Y., 13-18.
Manley and Rose—Olympic, Chicago, 13-18.
Mansfield and Wilbur—Poli's, New Haven, Conn., 13-18.
Marionells, The—Keith's, Boston, 13-18, Keith's, Providence, 20-25.
Marks, Joe—Proctor's, Toronto, Can., 13-18.
Marsh and Sartella—O. H. Chicago, 13-18.
Marshall and Purdy—O. H., Chicago, 13-18.
Martine Brothers—Shea's, Buffalo, N. Y., 13-18.
Mason-Keller Co.—Orpheum, Brooklyn, N. Y., 13-18.
Manvel and Lorraine—Proctor's 23d St., N. Y., 13-18.
Maxwell and Lane—Proctor's 23d St., N. Y., 13-18.
Meers Troupe—Haymarket, Chicago, 13-18.
Melani Trio—Columbia, Cincinnati, 13-18.
Melville, Ida—Casto, Lowell, Mass., 13-18.
Merrills, The—Cook O. H., Rochester, N. Y., 13-18.
Milburn, Hartley—Empire, Glasgow, 13-18, Empire, Belfast, 20-25.
Miller and May—Haymarket, Chicago, 13-18.
Mills and Beecher—Proctor's, Newark, N. J., 13-18.
Millward, Addie—Austin and Stone's, Boston, 13-18.
Mitchell, Kittie—Keith's, Phila., 13-18.
Mitchell and Love—Columbia, St. Louis, 13-18.
Mitchells, The—Binghamton 13-19, Scranton, Pa., 20-25.
Moore, Lottie—Family Theatre, Portland, Me., 13-18.
Moore, Tom—Keith's, Boston, 13-18.
Moore, Victor, and Blanc, Julia—Orpheum, New Orleans, 13-18.
Mora, Helen—Hurtig and Seamon's, N. Y., 13-18.
MORTON, JAS. J.—Proctor's, Newark, N. J., 13-18, Proctor's, Montreal, Can., 20-25.
Mortons, The Four—Chase's, Washington, D. C., 13-18.
Motogirl the Marvel—Louisville, Ky., 26-Nov. 1.
Murray, Elizabeth—Keith's, Boston, 13-18.
Murray Brothers, Three—Casto, Fall River, Mass. 13-18, Lawrence, 20-25.
Murphy and Nichols—Duquesne, Pittsburg, Pa., 13-18, Hyde and Behman's, Brooklyn, N. Y., 20-25.
Murphy and Slater—Keith's, Providence, 13-18.
Musgrove Brothers—Arch Street Museum, Phila., 13-18.
Musical Colbys—Chase's, Washington, D. C., 13-18.
Musical Holbrooks—O. H., Chicago, 13-18.
Musical Johnstons—Keith's, Providence, 13-18.
Musical Vervalins—Austin and Stone's, Boston, 13-18.
Nelson Comiques—Olympic, Chicago, 13-18.
Nelson and Milledge—Westminster, Providence, 13-18.
Nevarros, Three—Columbia, Cincinnati, 13-18.
Neville and Webber—Saginaw, Mich., 13-18.
Nichols Sisters—Chase's, Washington, D. C., 13-18.
Nobel, Lieut.—Olympic, Chicago, 13-18.
Nobles, Milton and Dollie—Poli's, Waterbury, Conn., 13-18, Poli's, New Haven, 20-25.
NORTON, TALKATIVE MISS—Orpheum, Omaha, Nov. 2-8.
Nowlin, Dave—Keith's, N. Y., 13-18, Keith's, Phila., 20-25.
Olive, Mlle.—Pastor's, N. Y., 13-18.
Olrac and Lava—Austin and Stone's, Boston, 13-18.
ONRI, ADELE PURVIS—Duquesne, Pittsburg, Pa., 13-18.
O'Rourke, Eugene—Hurtig and Seamon's, N. Y., 13-18.
O'Rourke and Burnett—Woolworth Roof, Lancaster, Pa., 13-18.
Ott and Co., Matt—Park, Youngstown, O., 13-18.
Onav and Delmo—Chase's, Washington, D. C., 13-18.
Painter, J. Vincent—Westminster, Providence, 13-18.
Palfrey and Hilton—Keith's, Boston, 13-18.
Pantzer Trio—Temple, Detroit, 13-18.
Pepinta—Orpheum, Brooklyn, N. Y., 13-18.
Parros Brothers—Keith's, Providence, 13-18.
Permane Brothers—Haymarket, Chicago, 13-18.
Petching Brothers—Woolworth Roof, Lancaster, Pa., 13-18.
Peters, Three—Olympic, Chicago, 13-18.
Philbrooks, Alice—Arch Street Museum, Phila., 13-18.
Phroso—Cook O. H., Rochester, N. Y., 13-18.
Picollo's Midgets—Chase's, Washington, D. C., 13-18.
Polk and Kollins—Alhambra, London, Sept. 1-Oct. 18.
Pony Ballet—Keith's, Phila., 13-18.
Powers and Freed—Olympic, Chicago, 13-18.
Quaker City Quartette—Poli's, New Haven, Conn., 13-18.
Quigley Bros.—Keith's, Boston, 13-18.
Radford and Winchester—Leibich's Theatre, Breslau, Ger., 1-20, Circus Schumann, Berlin, 21-Nov. 29.
Rae and Broche—Park, Youngstown, O., 13-18.
Rastus and Barnes—Bon Ton, Jersey City, N. J., 13-18.
Rawson and June—Columbia, Cincinnati, 13-18.
Raymond and Caverly—Haymarket, Chicago, 13-18.
Razarfs, The—Pastor's, N. Y., 13-18.
REDDING, FRANCESCA—Jeffers, Saginaw, Mich., 13-18, Park, Youngstown, O., 20-25.
Reed and Shaw—Keith's, Providence, 13-18.
Reiff Bros.—Columbia, St. Louis, 13-18.
Remington, Mamie—Empire, Cleveland, 13-18, Cook O. H., Rochester, N. Y., 20-25.
Reynard, Edward—Haymarket, Chicago, 13-18.
Rial, Vira—Park, Youngstown, O., 6-11.
Rialta, Mlle.—Proctor's 23d St., N. Y., 13-18.
Rianos, The—Orpheum, Omaha, 13-18.
Rice Family—Avenue, Detroit, 13-18.
Rice, Fanny—O. H., Chicago, 13-18.
Ripley, Tom—Haymarket, Chicago, 13-19.
Robyns, Mr. and Mrs.—Proctor's 23d St., N. Y., 13-18.
Rogers, Cora and Little Marguerite—Pastor's, N. Y., 13-18.
Rose, Julian—Keith's, Phila., 13-18.
Ross and Fenton—Keith's, N. Y., 13-18.
Rossow, Charley—Shea's, Buffalo, N. Y., 13-18.
Rossow Midgets—Shea's, Buffalo, N. Y., 13-18.
Russell, Leah—Grand, Indianapolis, 13-18, Haymarket, Chicago, 20-25.
Russell Brothers and Co.—Avenue, Detroit, 13-18.
RYAN AND RICHFIELD—Shea's, Toronto, Can., 13-18, Keith's, Phila., 20-25.
Sabel, Josephine—Shea's, Toronto, 13-18, Grand O. H., Indianapolis, Ind., 20-25.
St. Onge Brothers—So. Africa, Aug. 25—indefinite.
Savans, The—Poli's, New Haven, Conn., 13-18.
Saxe, Young—Nickelodeon, Boston, 13-18.
Saxon, Pauline—Orpheum, Utica, N. Y., 13-18.
Scott, Margaret—Avenue, Detroit, 13-18.
Seay, Charles M.—Proctor's 125th St., N. Y., 13-18.
Seeker, Wilson and Seeker—Proctor's, Newark, N. J., 13-18.
Seven Reed Birds—Orpheum, Brooklyn, N. Y., 13-18.
Shaw, Lillian—Howard, Boston, 13-18.
Sherman and De Forest—Poli's, New Haven, Conn., 13-18.
Sid, Salem—Nickelodeon, Boston, 13-18.
Silver, Mr. and Mrs. G. Lote—Temple, Detroit, 13-18.
Silvern and Emerie—Empire, Columbus, O., 13-18.
Sisters Coyle—Austin and Stone's, Boston, 13-18.
Sisters Meredith—Hopkins', Louisville, Ky., 13-18, Grand O. H., Indianapolis, Ind., 20-25.
Sisters Morin—Austin and Stone's, Boston, 13-18.
Smedley Sketch Club—Dixie, Scranton, Pa., 13-18.
Smith and Bowman—Orpheum, Brooklyn, N. Y., 13-18.
Smith and Doretto—Park, Youngstown, O., 13-18.
Smith, Harry—Avenue, Pittsburg, Pa., 13-18.
Snyder, Geo. B., and Buckley, Harry—Casto, Lawrence, Mass., 13-18, Casto, Lowell, 20-25.
Southard, Annie—Austin and Stone's, Boston, 13-18.
Spaulding—Haymarket, Chicago, 13-18.
Stack and Milton—Keith's, Phila., 13-18.
Stanton and Modena—Keith's, Providence, 13-18.
Stavordale Quintette, Miss—Keith's, Boston, 13-18.
Stelling Troupe, The—Columbia, Cincinnati, 13-18.
Stephens, Paul—Hurtig and Seamon, N. Y., 13-18.
Stinson and Merton—Columbia, St. Louis, 13-18.
Stockwell, L. R., and Co.—Proctor's, Newark, N. J., 13-18.
Stockwell, Polly—Proctor's 58th St., N. Y., 13-18.
Stuber, Fred—Casto, Lawrence, Mass., 13-18, Casto, Lowell, 20-25.
Sullivan, John T.—O. H., Chicago, 13-18.
Sully, Lew—Hopkins', Louisville, Ky., 13-18.
Summerville, Amelia—Hurtig and Seamon, N. Y., 13-18.
Sutton and Bartevetto—Casto, Lowell, Mass., 13-18.
Swan and Bambard—Duquesne, Pittsburg, Pa., 13-18.
Swan and O'Day—Arch Street Museum, Phila., 13-18.
Swickard, Mr. and Mrs. J. P.—Orpheum, Omaha, Neb., 12-18, Grand O. H., Nashville, Tenn., 20-25.
Talbot and Rogers—Park, Youngstown, O., 13-18.
Taylor, Richards and Co.—Hurtig and Seamon's, N. Y., 13-18.
Teed and Lazell—Howard, Boston, 13-18.
Ten-Ichi—Park, Worcester, Mass., 13-18.
Terry and Lambert—Camberwell, 13-18, Empire Liverpool, 20-25.
Teschow's Cats—Cook O. H., Rochester, N. Y., 12-18.
Thorne, Mr. and Mrs. Harry—Orpheum, San Francisco, 12-25.
Thurston, Howard—Empire, London, Aug. 4-Oct. 31.
Trask and Rogers—Hopkins', Louisville, Ky., 13-18.
Troupe Fantastique, The—Keith's, Providence, 13-18.
Trovollo—Chase's, Washington, D. C., 13-18.
Turner's Pickaninnies—Dixie's Theatre, Scranton, Pa., 13-18, Avenue, Pittsburg, Pa., 20-25.
Van and Ebert—Hurtig and Seamon's, N. Y., Sept. 29-Nov. 15.
Vernon—Pastor's, N. Y., 13-18.
Vonder and Bellmore—Austin and Stone's, Boston, 13-18.
Walsh, May—Hopkins', Louisville, Ky., 13-18.
Walters, Lottie, and Co.—Columbia, St. Louis, 13-18.
Wang Doodle Quartette—Casto, Lowell, Mass., 13-18.
Warren and Blanchard—Olympic, Chicago, 13-18.
Wartenberg Brothers—Cook O. H., Rochester, N. Y., 13-18.
Wayburn, Ned, Jockey Club—Orpheum, San Francisco, Sept. 21-Oct. 18, Orpheum, Los Angeles, 20-Nov. 1.
Webb, Captain—Empire, Columbus, O., 13-18.
Webb, Margaret—Family Theatre, Portland, Me., 13-18.
Webb Trio—Keith's, Phila., 13-18.
Welch, Joe—Columbia, St. Louis, 13-18.
Wells, Lew—Orpheum, Kansas City, 12-18.
Wenona and Frank—Grand O. H., Indianapolis, Ind., 13-18.
West, Ford and Dot—Pastor's, N. Y., 13-18.
Westley, John—Proctor's 125th St., N. Y., 13-18.
Weston and Allen—Orpheum, Los Angeles, 13-25.
Wheeler and Wilson—Nickelodeon, Boston, 13-18.
White and Simmons—O H. Chicago, 13-18.
White and Stuart—Hyde and Behman's, Brooklyn, N. Y., 13-18.
Whitman, Frank—Arch Street Museum, Philadelphia, 13-18.
Wilde and Jolly—Proctor's 5th Ave., N. Y., 13-18.
WILDER, MARSHALL P.—Orpheum, Brooklyn, N. Y., 20-25.
Williams and Co., Dan—Bon Ton, Jersey City, N. J., 13-18.
Williams, Barney—Casto, Lawrence, Mass., 13-18, Casto, Lowell, 20-25.
Williams and Tucker—Keith's, N. Y., 13-18.
Wills and Hasson—Woolworth Roof, Lancaster, Pa., 13-18.
Wills, Nat—Columbia, Cincinnati, 13-18.
Wilson and Leicester—Arch Street Museum, Philadelphia, 13-18.
Wilson Brothers—Proctor's 5th Ave., N. Y., 13-18.
Wilsons, The—Austin and Stone's, Boston, 13-18.
Wolf and Milton—Park, Worcester, Mass., 13-18.
Wrothe and McCowan—Palace, Boston, 13-18.
Yeoman, Geo.—Dixey's, Scranton, Pa., 13-18, Orpheum, Utica, N. Y., 20-25.
Yemomoto Brothers—Keith's, N. Y., 13-18.
Young America Quartette—Hyde and Behman's, Brooklyn, N. Y., 13-18.
Young, Carolyn—Keith's, Providence, 13-18.
Zancigs, The—Avenue, Detroit, 13-18.
ZAZELL-VERNON—Duquesne, Pittsburg, Pa., 13-18, Cook O. H., Rochester, N. Y., 20-25.
Zeno, Carl and Zeno—Palace, Boston, 13-18.
Zimmer—Keith's, N. Y., 13-18.

MUSIC PUBLISHERS.

Doty and Brill, 43 West Twenty-eighth Street.
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Howley, Haviland and Dresser, 1260 Broadway.
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Woodward and Jerome, 1260 Broadway.

DOWN IN MUSIC ROW.

John W. Vogel's Minstrels have at all times lived up to their reputation in the selection of their vocal numbers, and are now using Roden and Witt's "When the Fields are White with Cotton," sung by L. A. Coyur; Cole and Johnson Brothers' "Mandy, Won't You Let Me Be Your Beau," sung by Harry Leighton, and "I'll Be Your Sweetheart," sung by Carl Gath.

The Hunting for Hawkins company is featuring William H. Penn's successor to "The Honeysuckle and the Bee" song, entitled "The Sunflower and the Sun," with good results.

Budd Ross, with When Reuben Comes to Town, is singing "There's a Lot of Things You Never Learn at School."

Cobb and Edwards are progressing rapidly with their new musical comedy and hope to have it completed soon.

Pauline Hall has found in "Moon, Moon," by Nat D. Mann, and "Soldiers," by F. W. Chapin, two veritable vocal top-notchers.

"Till Then, Sweetheart," "Your Own," and "In the Springtime" are the mediums through which Riedy and Currier are winning much appreciation.

Ella Marks, of the Marks Brothers' company, is nightly stealing away the hearts of her auditors with "Somebody's Waiting 'Neath Southern Skies" and "Stay In Your Own Back Yard."

Jessie West has been successful with Ed Rogers' ballad, "A Merciless Bird of Prey."

Walter Talbot, Kelly and Davis, Kelly and Adams, George Carr, Lydia Barry, Agnes Miles, Mozart Four, Lottie Gilson, Johnnie Carroll, Kathryn Miley, Ida Nicholl, Harry Wright, Mitchell and Kane, Wood and Ashley, Ada Jones, and William Zetti are a few well-known artists who are singing with success J. Fred Helf's march song, "The Spirit of '76."

Ollie Eaton, of the Van Dyke and Eaton company, is using illustrated slides to Max S. Witt's "Woodland Blossom and Hothouse Flower," and reports splendid success with the song.

Recent programmes received from the Catalina Island Marine Band, of California, contain the following Eastern instrumental successes: George Rosey's "Hail to the Bride" march, Max S. Witt's well-known "Phyllis" waltzes, "Popular Texas Medley," arranged by Boettger, "Kunnin' Kaffirs," by Rubens, and Joseph La Calle's "Hurrah Boys" march.

"I'll Be Busy All Next Week" is the latest song added to the repertoire of the Nicholl Sisters, with Hyde's Comedians, and is gaining much public approval.

Lee Orrin Smith's popular march song, "When a Lady Leads the Band," is being sung in twenty road attractions.

Alice Raymond, the cornetist, and John Kurkamp, who have been touring the East in a new musical act, have found excellent vehicles in the following selections: "In a Cosy Corner," "In Loveland," "Sweet Maggie May," and "Good-night, Beloved, Good-night." These artists are about to begin a tour of the Keith and Proctor circuits.

"Sweet Clover," Trahern and Smith's story song, is popular in the West.

Among the many headliners featuring J. Fred Helf's latest hit, "I'll Be Your Rainbeau" are Raymond and Hart, Johnnie Carroll, Josephine Sabel, Emma Carus, Flossie Allen, Anna Wilkes, West and Van Sicle, Waterbury Brothers and Tenny, Mamie Lincoln, Patti Ross, Marion Sawtelle, May Shirk, Inga Bell, Bonita, Lillian Perry, Henshaw and Francioli, May Phelps, Marjorie Henderson, Grace Leonard, Jeannette Dupree, Carrie Behr, Fannie Lewis, Belle Gold, and the Adams Sisters.

D. L. Frasier, of the Clover Leaf Quartette, has found a splendid vehicle for the display of his ability in Cole and Johnson Brothers' "Mandy, Won't You Let Me Be Your Beau?"

At the Olympic Theatre, Harlem, last week, with the High Rollers' company, Kathryn Miley introduced J. Fred Helf's latest march song, "The Spirit of '76," assisted by the entire company. Miss Miley was compelled to respond to at least a dozen encores. The High Rollers is one of the many companies that will feature this song.

John Keifer, of Keifer and Dimond, now playing the Southwest, writes that he is scoring a success with "Sweet Maggie May." He will introduce "Good-night, Beloved, Good-night."

Brackett and Gerard, in their new act, "Just Idle Dreams," are singing with great success a song of the same title. Two others, "Stay In Your Own Back Yard" and "Good-night, Beloved, Good-night," are being tendered flattering receptions nightly.

"Only a Soldier Boy" is gaining in popular favor, and many of the best singers are featuring it.

Along the route of Quinlan and Wall's Imperial Minstrels the press notices of the vocal successes in the show are exceedingly flattering, Joe Birnes making a fine impression with Rosey and Tannehill's "Maybe," and Gov. Bowen holding his audiences with "Ding-a-Ling."

De Witt C. Wheeler has delivered to Shapiro, Bernstein and Company a beautiful set of slides for Maude Nugent's song, "You'll Always Be the Same Sweet Girl to Me."

Joe Maxwell in his new act, "The Fire Chief," has added William H. Penn's ballad, "There's Nobody Just Like You," that has met with much success.

J. Aldrich Libbey, who with Katherine Trayer is playing everywhere to appreciative audiences, is scoring heavily with his new patriotic song, "We'll Defend the Starry Flag on Land and Sea."

Blanche Homan's admirable voice was heard to advantage at the New York Theatre recently while interpreting Robb and Witt's "My Clinging Ivy."

Howley, Haviland and Dresser are the only music publishers represented at the Woman's Exhibition. They occupy Booth No. 2 on the arena floor with a full display of their publications.

Mills and Beecher, now playing the Keith circuit, sail in November for Europe, where they are booked for a solid year. This is their second trip abroad. They will feature William H. Penn's new song, "There's Nobody Just Like You."

R. J. Jose is meeting with more than ordinary success, according to the Boston papers, singing "In Dear Old Illinois," a new ballad by Paul Dresser.

Lottie Gilson writes from Boston that "The Spirit of '76" received many encores, and that the audiences there knew the chorus before she left the stage. Miss Gilson is also featuring "I'll Be Your Rainbeau."

MUSIC PUBLISHERS.

TWO POPULAR SONGS

And Two Catchy Choruses.

Two songs deserving of more than ordinary notice have just been published by Leo Feist, of 36 West Twenty-eighth Street, New York. Both songs are written in the popular vein and by the popular writers, Mr. Robt. A. Keiser and Miss Dorothea Hewlett. "Has Your Mother Any More Like You?" is the rather novel title which Mr. Robert Keiser has given his song, and "Ivy" is the title of Miss Hewlett's composition, which by the way is probably the only song published with a title of but three letters. The words tell a simple but pretty little story, and the music is extremely catchy. The chorus, which is already being hummed and whistled all over New York, is as follows:

"Ivy, I love you, Ivy,
Love you, yes, I do;
Don't disappoint me, Ivy,
For my Love is true.
Your heart is twining, Ivy,
'Round my heart to stay;
Ivy, come tell me
You'll name the day."

"Has Your Mother Any More Like You," while written on entirely different lines, is just as catchy and is also being hummed, whistled, and played all over New York. The following chorus will give you an idea of the song:

"Has your mother any more like you?
Like you, like you?
Do you think that they would suit me, too,
Do you? Do you?
Would they be to me as true as you,
Be true as you?
You are just the very kind,
I've been trying hard to find;
Has your mother any more like you?"

A great many popular singers are using the above songs with success, and if you will send your address to Leo Feist, 36 West Twenty-eighth Street, New York, you will receive a professional copy of each by return mail.

WHEN JOHNNY COMES MARCHING HOME.

Part of a telegram received by M. Witmark and Sons from Isidore Witmark, who went to Detroit to see the opening of When Johnny Comes Marching Home, reads: "Show great hit. Enormous production. Audience enthusiastic." This added another to the list of successes written by Stanislaus Stange and Julian Edwards. The production also reflects credit on Fred C. Whitney, who was so successful in piloting their Dolly Varden. The half-dozen musical numbers, "My Own United States," "My Honeysuckle Girl," "Katy, My Southern Rose," "Fairy Land," and "Years Touch Not the Heart," are likely to become very popular. It is a rare happening that a composer and author have three operas on the road at once, but such is the case with Stange and Edwards this season. Their Princess Chic is being played by Kirke La Shelle's Opera company; Dolly Varden by Lulu Glaser and her company, and When Johnny Comes Marching Home by a company specially selected by Mr. Whitney.

MATTERS OF FACT.

Aladdin, Jr.; or, The Wonderful Lamp, is a spectacle extensively booked. Managers having open time in November or December may address Bertha Caylor, proprietor, Seattle, Wash. The attraction is said to carry fifty people, including a number of vaudeville artists. It is staged in spectacular fashion. Sam Pickett is the manager.

Butterfield and Bromilow's Man to Man co. is in its eighth successful week. These managers intend producing a new rural comedy by Jan. 1.

Fred Anderton, tenor, is playing a responsible part in Alphonse and Gaston, and has made a hit with his singing specialty.

A Romance of Coon Hollow is having a prosperous season and the general verdict of local managers seems to be that the company is the best that has yet presented the play. Cecil Jefferson, Ruby Erwood, Gene Goune, Archie Allen, and P. Osier are the principals. Return dates are shortly to be played in Massachusetts, Connecticut and New York.

Ethel Hertslet has resigned from the Tangled Relations company and is in the city rehearsing with Out of the Fold. She will play the part she originated last Spring.

The Way of the Wicked canceled dates recently at Rushville and Connersville, Ind., resting at Frankfort owing to illness in the co. The co. has now resumed its tour and will fill all dates booked to the end of the season.

Major Burk has resigned the management of My Friend Hogan and has been succeeded by A. D. Cameron, the advance agent. The latter position is now filled by C. R. Harris.

W. R. Watson and Perry and Burns are not managers of the Mickey Finn company, Charles P. Edwards acting in that capacity.

Ernest Shipman has decided to add a new department to his business—the preparation and care of all the advertising from the home office. This will be under the direction of Ormsby A. Court.

From the opening of the season of The Convict's Daughter (Eastern) to date, business has surpassed last season's, that was very large. The company is playing the same route practically as last season, and the S. R. O. sign has been in use frequently. The four weeks' engagement in Chicago was extremely satisfactory.

G. A. Stryker has resigned from the George Clark company and is disengaged.

New York Day by Day appears to be a hit and business has been large. Some new and effective scenery will be added to the attraction at Buffalo on Oct. 18.

Gus Hill's elaborate production of Happy Hooligan has so far to its credit the record for the best night's receipts and total gross receipts for a week yet known at the Grand Opera House in Boston. A return engagement at that theatre will be played after the holidays, making the fourth visit of the attraction to Boston in less than a year. Last week the attraction turned many away at each performance at the Empire Theatre, Newark, N. J.

Lewis C. Strang, in the Boston "Journal," reviewing the performance of The Importance of Being Earnest by the Castle Square company, said of Lillian Lawrence's work as Gwendolin Fairfax: "Miss Lawrence became positively brilliant. She cut to the bone in her characterization, caught just the correct spirit of sincere insincerity, and showed an intellectual appreciation of what Miss Fairfax stood for in the thought of the dramatist that was fairly surprising. In short, Miss Fairfax burlesqued with such rare delicacy and such abiding seriousness that she scintillated with real scintillations."

Thomas W. Broadhurst believes that his new attraction, The Black Hand, produced at Elizabeth, N. J., on Oct. 6, is a sure winner. Business has been large and the audiences enthusiastic.

George M. Devere is playing four character parts and appearing in his specialty with A Sister's Love.

Hanley, Flynn and Hanley and Downs and Scott joined Duffy's Jubilee on Oct. 6. This is their second season with Manager Frank W. Nason.

Frank L. Bixby's new melodrama, Man's Best Friend, introducing W. T. Stephens' educated Landseer dogs, will open its season on Oct. 30, under the direction of F. Charles Banks. The company includes: Sara McDonald, Grace Hamilton, Katheryn Swift, E. M. Leonard, Edwin Maynard, L. K. Richman, Shirl E. Lewis, Charles Chapman, William Gottschalk, Edwin Glover, and Patrick O'Brien.

At a recent performance of Old Jed Prouty at Brattleboro, Vt., Chester Betterley, a wealthy farmer, seventy years of age, visited the theatre for the first time in his life. He enjoyed the performance immensely, and acknowledged the theatre as "a fine place, after all."

Effie F. Kenman has resigned as musical director of A Standard Article.

The Harcourt Comedy company played the new Opera House at Waterville, Me., recently for three nights to S. R. O. at each performance. Business is said to be booming at this place, and the new theatre is a handsome one.

Emma Janvier, who so cleverly interpreted the character part of Molly Mealy in Lovers' Lane last season, is repeating that success in a similar part in The Ninety and Nine at the Academy of Music.

Frank E. Baker writes that a company in advance of his Weary Willie Walker company is causing him considerable annoyance by the use of paper belonging to his attraction.

James Slinger, for the past three seasons scenic artist at the Pike Theatre, Cincinnati, O., is open for a similar engagement. His address is 371 North Clark Street, Chicago.

J. Sydney Macy, who has been stage director of some of the best known permanent stock companies, and a capital character man, is disengaged and invites offers. The Actors' Society is his permanent address.

John M. Sullivan is receiving good mention for his performance in Over Niagara Falls.

Charles Hart and Gertrude Gilbert will close their present engagement at Battle Creek, Mich., Saturday, Oct. 25, and will then consider responsible offers for stock or road.

Fitzgerald and Co. have in preparation for production next season a four-act melodrama, The Miner's Daughter, by John Crittenden Webb. The play tells a story of Western life and permits of a magnificent scenic production, which is promised.

Clara Mathes reports S. R. O. as the rule on the last night of her engagement. The company is giving better satisfaction than last season. New scenery, printing and plays are carried.

The Bradley-Ball Snap is the latest invention for the convenience of the fair sex. It is an invisible fastener, which can be used on any kind of garment, will not injure the finest fabric, and is not affected in laundering.

S. Capezio, the well-known theatrical boot and shoe maker of 389 West Thirty-ninth Street, is prepared to furnish managers with estimates for entire productions. For a number of years Mr. Capezio has done the work for the Metropolitan Opera House and many of the most prominent professionals are among his customers.

Oliver Labadie claims to own the exclusive rights to produce the play in Louisiana, of which Robert B. Longmire is the author. The play was produced last January. Mr. Labadie states that presentations of the piece, unauthorized by him, will be prosecuted.

Cole and Stainton, managers of the Auditorium, Perry, N. Y., have open time in October, November, and December, for comic opera, minstrel, or vaudeville attractions playing one night stands.

Jessie Villars has not signed for the present season and invites offers. She should be addressed at 1406 Arch Street, Philadelphia.

Luscombe Searelle, the eminent composer, offers a premium of $500 for a good original comic opera or musical comedy libretto, in addition to the usual royalties. Synopsis of plot should be sent by registered mail to him at the Bartholdi Hotel, this city.

One of the most popular exhibits at the Woman's Exhibition now running at the Madison Square Garden is that of the Kennel Manufacturing Company, of 97 Reade Street, New York. Apple Blossom Toilet Powder, Cucumber Milk, La Vallier Rouge, put up in the daintiest of bottles, are some of the more prominent articles displayed by this enterprising firm.

William Thompson began his third season as character actor with the Maude Hillman company on Sept. 28.

The theatre at the National Soldiers' Home, Hampton, Va., has opened for the season and will present high-grade attractions. Many of the attractions that will play the Leath circuit in Virginia will be booked there.

Fred A. Johnson is business-manager in advance of Le Voyage en Suisse and A. G. Delamater is manager with the company.

Sidney Somers Toler's play, The Belle of Richmond, has had flattering press notices in the towns where it has played, and the company, as well as Mr. Toler himself, have also been praised for meritorious work.

The tour of The Village Postmaster company in the South and West has been extended to June 18, 1903, owing to the success that the company has made so far this season.

Tony Sullivan, who made such a success in the title role of Mrs. B. O'Shaughnessy two years ago, has been re-engaged by Handel V. Phasey to play the part in this year's production. A strong company has been selected to support Mr. Sullivan, and the comedy promises to be a more emphatic success than ever.

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"The Spirit of '76." Primrose & Dockstader's big hit.
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CORRESPONDENCE

(Continued from page 7.)

[illegible] performance to fair house. A Thoroughbred Tramp 4 to good business; pleasing performance. Sam T. Jack's Burlesquers 7; topheavy house pleased. The Prisoner of Zenda 16. Ten Nights in a Bar Room 21.

[illegible]VILLE.—CITY OPERA HOUSE (Elvin and [illegible], managers): Rip Van Winkle 2 pleased [illegible]. One Night in June 6 to small [illegible]; co. excellent. Edward Waldmann in The Merchant of Venice 10. Indiana Folks 15. Old Arkansaw 17. Side Tracked 18. Easy Money 20. The [illegible] Brothers 23. An American Gentleman 27.

PORTSMOUTH.—GRAND OPERA HOUSE (H. [illegible], manager): Howard-Dorset co. Sept. 29-4 opened in Love and Law to S. R. O. Other plays: [illegible], A Gypsy Queen, An Innocent Sinner, The Little Minister, and Crit, the Newsboy; good co. and business. A Standard Article 6. David Harum 8. Rip Van Winkle 11. The Gates of Justice 13.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (Will Timmermeister, manager): Harry Shannon co. Sept. 29-4 opened to capacity in Legally Dead, followed by The Squire's Daughter, Last Moment, The Two Kids, The Irish Hero, and O'Brien, the Contractor; performance very weak. The Fast Mail 10. Romeo and Juliet 11.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): Would You for a Million 2 to light business pleased. The Princess Chic 4 to light business pleased.—PARK THEATRE (Harry E. Feicht, manager): Down by the Sea 2-4 S. R. O.; competent co. Over Niagara Falls 6-8; S. R. O. pleased.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Boeckling, manager): East Lynne Sept. 29 pleased large audience. Old Arkansaw 1; good business. Katherine Willard in The Power Behind the Throne 3 pleased large audience. The Evil Eye 4 to fair audience. The Darkest Hour 7. Mr. O'Reilly 8. Ten Nights in a Barroom 11. A Thoroughbred Tramp 13.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Harry Jenkins Sept. 29-4 to fair business in A Parisian Princess, His Lordship, 'Way Back in '61, and Dear Hearts of Ireland; co. good. The Darkest Hour 9. Old Si Stebbins 16. The Flaming Arrow 20. Jule Walters Nov. 5. An American Gentleman 8. East Lynne 15. McKinney's Minstrels 20.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): Wilson Theatre co. Sept. 29-4 (Fair week) opened in Down in Dixie to S. R. O.; co. excellent. Other plays: Forgiven, The White Slave, Two Orphans, All the Comforts of Home, and New Governess. Indiana Folks 13. The Darkest Hour 14. Old Arkansaw 17. An American Gentleman 23.

MARIETTA.—AUDITORIUM (L. M. Luchs, manager): David Harum 2; fair audience; good attraction. Stuart Robson in The Henrietta 3; fair audience; superior attraction. The Fatal Wedding 9. Primrose and Dockstader's Minstrels 11. Our New Minister 14 (return date). The Princess Chic 16.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): A Hidden Crime 1; good co and house. Romeo and Juliet 6; good co; large house. California 8. The Fast Mail 12. A Sister's Love 17. The Prisoner of Zenda 21. Ten Nights in a Bar Room 24.

NEWARK.—AUDITORIUM (J. B. Rossbraugh, manager): Keystone Dramatic co. Sept. 29-4. Plays: Utah, The Hand of Man, For Home and Honor, East Lynne, and Marriage Certificate to good business. Uncle Josh Spruceby 8. Jule Walters' Side Tracked 13.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, manager): Our New Minister Sept. 27 to poor business; excellent production. Return Nov. 7. The Prisoner of Zenda 2 to fair business. Primrose and Dockstader's Minstrels 9. The Fatal Wedding 11.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, manager): Sinvelle's Romeo and Juliet 1; good house pleased. A Thoroughbred Tramp 2; good house and performance. The Way of the Wicked 7; fair house; poor co. A Breezy Time 14. A Sister's Love 18. The Power of the Cross 22. Old Jed Prouty 27.

WASHINGTON COURT HOUSE.—OPERA HOUSE (George L. Chennell, manager; W. L. Vincent, local manager): A Hidden Crime 2; good house and performance. Murray Comedy co. 6-8 in Two Friends and A Southern Romance; good houses; performances fair. Uncle Josh Spruceby 13. Rip Van Winkle 14.

M'CONNELSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, managers): Wilson Theatre co. 6-12 opened with Down in Dixie to good business; co. and plays very strong; audiences well pleased. Edison kinetoscope 13 (local). The Minister's Daughters 17. The Missouri Girl 22.

ALLIANCE.—OPERA HOUSE (Nat C. Smith, lessee and manager): Sam T. Jack's Burlesque co. 2; topheavy house; fair satisfaction. Rebecca Warren in East Lynne 3 pleased a good house. The Missouri Girl 4; good business. The Prisoner of Zenda 7; packed house. Power of the Cross 10.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McLain, manager): A Foxy Boy 11 to fair house. Le Roy Talma-Bosco, magicians, 6 mystified large house. The Way of the Wicked 8. Si Plunkard 14. David Harum 15. When We Were Twenty-one 21. The Power of the Cross 31. California Nov. 5.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Chicago Stock co. Sept. 29-4 to phenomenal business, presenting The Prince of Tramps, Carmen, Jesse James, Nell Gwynn, and A Child Heroine; co. good. The Power Behind the Throne 8 to S. R. O. A Standard Article 16.

VAN WERT.—HOMAN'S THEATRE (J. Frank Homan, manager): Romeo and Juliet Sept. 29; good business and co. Si Plunkard 2; S. R. O.; fair co. Faust 8. A Breezy Time 13. The Prisoner of Zenda 22.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): The Prisoner of Zenda 4; fine performance to good house. Strange Adventures of Amos Skeeter 8. The Darkest Hour 13. Nathan Hale 16. California 23.

ZANESVILLE.—OPERA HOUSE (H. W. Ross, manager): Katie Emmett 4; business good. The Silver Dagger 7; play good; business fair. Fisher and Carroll 9. Lost River 10. David Harum 11. The Prisoner of Zenda 15.

PIQUA.—ST. GEORGE THEATRE (Felix Biel, lessee and manager; C. C. Sank, local manager): Victoria Burlesquers 2 to fair business; performance satisfactory. Over Niagara Falls 10. Martin's Ten Nights in a Bar Room 27.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, managers): Little Elsie 3 to fair business; good performance. Sam T. Jack's Burlesquers 9. Romeo and Juliet 13. Uncle Josh Spruceby 20. Rip Van Winkle 24. East Lynne 30. 'Way Down East Nov. 5.

NORWALK.—GARDNER MUSIC HALL (W. G. Gilger, manager): The Power Behind the Throne 4 to fair business; fine co. The Darkest Hour 8 to fair business; good co. Martin's Ten Nights in a Barroom 13.

MARTINS FERRY.—STAR THEATRE (J. F. Blumenberg, manager): The Gates of Justice 7 pleased fair house. One Night in June 9. Folks up Willow Creek 11. Easy Money 15. The Prisoner of Zenda 16. Boyer Brothers in Next Door 18.

BUCYRUS.—VOLLRATH OPERA HOUSE (V. R. Cheeney, manager): Carter Stock co. 6-11 in Knobs o' Tennessee and Brother Against Brother; performances good; houses crowded. Alma Sterling 17. The Prisoner of Zenda 23. Old Si Stebbins 31.

JACKSON.—GRAND OPERA HOUSE (F. M. Stevenson, manager): David Harum 7 to small house. Human Hearts 11.—CRESCENT OPERA HOUSE (Guy Ruf, manager): Side Tracked 14. Rip Van Winkle 18.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Girard Stock co. Sept. 29-4 to fair business. David Harum 6 to large and enthusiastic audience. Fisher and Carroll 15 (canceled). Adventures of Amos Skeeter 17. Nathan Hale 23.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Roy, Talma and Bosco 7; fine entertainment to good business. Valpo's Concert and Novelty co. 8. Mr. O'Reilly 10. Keystone Dramatic co. 13-20.

FRANKLIN.—OPERA HOUSE (S. S. Tibbals, manager): Jule Walters' Side Tracked 8 to fine audience; performance good. Romeo and Juliet 17. Power of the Cross 29.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): A Standard Article 7; poor business; good co. David Harum 10. Rip Van Winkle 15. Fast Mail 20.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): Lew Tigner's Minstrels Sept. 30 pleased large audience. Herald Square Stock co. 6-9 in Master and Man pleased good house.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Rentfrow's Jolly Pathfinders Sept. 29-4 to good houses; performances good. The Fast Mail 14.

HICKSVILLE.—HUBER OPERA HOUSE (W. L. McConnell, manager): Romeo and Juliet 3 to good business; co. good. The Hoosier Girl 21. The Prisoner of Zenda 31.

CONNEAUT.—WELDON OPERA HOUSE (Paull Brothers, managers): Peck's Bad Boy 3; large business; good co. Katie Emmett 9. Old Si Stebbins 15.

ATHENS.—OPERA HOUSE (W. R. Moore, manager): Alma Sterling in A Standard Article; good house; excellent performance. Rip Van Winkle 7. The Power of Truth 16. At Valley Forge 22.

GALLIPOLIS.—THEATRE (Bryan and Martin, lessees): Old Maids' Convention 2 (local) to crowded house. Rip Van Winkle 9. Mack Fenton Dramatic co. 13-20.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Sinvelle's Romeo and Juliet 7 pleased fair audience. A Standard Article 23. A Jolly Man's Troubles 27. A Breezy Time 31.

SALEM.—GRAND OPERA HOUSE ([illegible] Brothers, managers): One Night in June 3; fair house; performance good. Maloney's Wedding Day 9; house packed; performance good.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): Old Arkansaw 6 pleased small audience. Ten Nights in a Bar Room 10. A Standard Article 15.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Rip Van Winkle 8; good business; performance satisfactory. The Power of Truth 15.

PAULDING.—GRAND OPERA HOUSE (Edward Buck, manager): Romeo and Juliet 2 pleased good house. David Harum 17. The Prisoner of Zenda 30.

ADA.—WHITESIDE THEATRE (A. W. Clutter, manager): Old Si Plunkard 1; S. R. O.; performance fine. The Village Fool 30.

MIDDLETOWN.—SORG OPERA HOUSE (A. H. Walburg, manager): Dark 1-8. Over Niagara Falls 9. David Harum 14.

STEUBENVILLE.—GRAND (Frank Burt, manager): The Minister's Daughters 4; performance good. The Prisoner of Zenda 6.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, managers): A Standard Article 10. Romeo and Juliet 15.

GREENFIELD.—OPERA HOUSE (H. G. Simins, manager): Uncle Josh Spruceby Sept. 29; packed house.

TROY.—OPERA HOUSE (Barnett Brothers, managers): The Fast Mail 7 to fair business; performance good. Si Plunkard 17.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): A Breezy Time 1 to S. R. O.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (Becker Brothers, managers): Mahara's Minstrels Sept. 29; good performance and business. A Gambler's Daughter 4; performance excellent; large business. Over the Fence 7.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Mahara's Minstrels Sept. 30 to S. R. O. Hoyt Comedy co. 4-11 opened in A Legal Wrong to S. R. O.; co. good.

STILLWATER.—GRAND OPERA HOUSE (L. J. Jardot, manager): My Uncle from New York Sept. 23; poor co.; disappointed large audience. Stetson's U. T. C. 6; good co.

PERRY.—GRAND OPERA HOUSE (J. B. Tate, manager): Stetson's U. T. C. 3; performance satisfactory; fair house. The National Stock co. 6-8.

KINGFISHER.—GRAND OPERA HOUSE (C. P. Wickmiller, manager): Stater's Madison Square Theatre co. 6-11. Mahara's Minstrels 16.

PONCA CITY.—CHASE'S OPERA HOUSE (W. T. Chase, manager): Stetson's U. T. C. 2 to good business; performance good.

EL RENO.—OPERA HOUSE (Julian Gross, manager): Stetson's U. T. C. 7.

OREGON.

BAKER CITY.—THEATRE (I. H. McCord, manager): Wiedemann's co. Sept. 29-4 in Down in Egypt, My California Home, That Naughty Kid, A Great Divorce Case, Ten Nights in a Bar Room, Cinderella, and The Sea of Ice to packed houses well pleased. Warde and James in The Tempest 11.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): A Thoroughbred Tramp Sept. 22; large audience pleased.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): The Stowaway 8. Clara Mathes co. 13-20.

PENDLETON.—FRAZER'S OPERA HOUSE (Baker and Welch, managers): Louis James and Frederick Warde in The Tempest 9.

PENNSYLVANIA.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Grand Duchess 1 canceled. The Strange Adventures of Amos Skeeter 2; unsatisfactory performance to poor business. The Minister's Daughters 3; excellent performance to fair business. Side Tracked 4 pleased large business. The Silver Dagger made its first appearance in this city 6 and deserved full house. An American Gentleman 7; fair business and performance. Edward Waldmann 8 canceled. Two Married Men 9. The Gates of Justice 11. The Middleman 13. York State Folks 16. Mam'selle 'Awkins 17. The Prisoner of Zenda 18. A Little Outcast 20. Arizona 22. 'Way Down East 24. Carl Gardner 25.—CITY OPERA HOUSE (E. H. Sackville, manager). Dark.—ITEM: Mr. Hambly leaves his position as secretary and treasurer of the Lyric Theatre in this city to assume his duties as local manager of the Academy at Tyrone on Oct. 25.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Spotless Town 2; poor co.; fair house. The Vinegar Buyer 3; S. R. O.; fine play. Vogel's Minstrels 4; fair co; good business. Myrkle-Harder Stock co. 6-11 opened in A Nutmeg Match to good business. Other plays: Ups and Downs of Life, Caught in the Web, and The Unknown; business good. Hunting for Hawkins 14. East and West 16. A Warm Match 18.—JOHNSTOWN OPERA HOUSE (I. C. Mishler, manager): When We Were Twenty-one 2; good co.; house fair. A Crazy Guy 6; business and co. good. Mam'selle 'Awkins 8; co. good; house fair. Rebecca Warren in East Lynne 9. Alan Tabor in Faust 10. Lost River 17. Shooting the Chutes 18.

SCRANTON.—LYCEUM THEATRE (M. Reis, lessee, A. J. Duffy, manager): The Messenger Boy 2; large business pleased. Arizona 3; good co.; excellent business. Under Southern Skies 4; strong co.; good houses. In Old Kentucky 6; fair business pleased. The Cowboy and the Lady 8; good business; capable co. The Climbers 11. King Dodo 15, 16.—ACADEMY OF MUSIC (M. Reis, lessee; A. J. Duffy, manager): Irene Myers Sept. 29-4; excellent business; co. capable. Plays last part week: The Tide of Life, The Stowaway, The Price of Honor, The White Rat, My Lady Nell, Through the Breakers, and The Power of Wealth. The Span of Life 6-8; good business; capable co. Human Hearts 9-11. The White Slave 13-15.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Bon Ton Stock co. 6-11; good performances of The Outpost, Splinters, The California Waif, The Princess of Patches, The Lady from Laramie, and The Counterfeiters to large houses.—ACADEMY OF MUSIC (John D. Mishler, manager): Janice Meredith 3. At Cozy Corners 4. King Dramatic co. 6-8, 10, 11, in The Cherry Pickers, A Ward of France, Siberia, Jim the Penman, A Young Wife, A Fatal Card, Shenandoah, Master and Man, and A Guilty Mother. The Messenger Boy 9.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): Indiana Folks 2; fair house and attraction. Oriental Burlesquers 3; large house; good satisfaction. Power of the Cross 4 pleased fair audience. Fenberg Stock co. 6-8 in Wife for Wife, Money Mad, and What Happened to Bones; large business; fine co. Fenberg Stock co. 9-11. Arizona 13. Vogel's Minstrels 15. Foxy Grandpa 16. An American Gentleman 18. 'Way Down East 21. A Little Outcast 22. Cummins and Gore 24.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; Charles Haussmann, manager): Leyburne's Bon Ton Stock co. 2-4 pleased good business. Plays: Princess of Patches, The Outpost, The Counterfeiters, The Great Diamond Robbery, Hungry Higgins, and Satan's Foot Ball. The Messenger Boy 6; very good house; good performance. A Warm Match 7; good matinee; fair evening houses. Old Sleuth 9. Meadow Brook 11. Duffryn Stock co. 13-18. An American Hustler 20. Man to Man 22. How Hopper Was Side Tracked 23.

EASTON.—ABLE OPERA HOUSE (Harry Coburn, manager): In Old Kentucky 7; packed house pleased. The Climbers 8 pleased good house. Lord Strathmore 9; first performance on any stage to small house highly pleased. After a little cutting of some of the parts the play should prove interesting. Especial mention is due Virginia Drew Trescott, a California girl, who made her debut as a star, and Alexander Frank. The Black Hand 10. Bolivar's Busy Day 11. The Messenger Boy 13. King Dramatic co. 14-18. Anna Held in The Little Duchess 20.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Henrietta Crosmann and fine co. in The Sword of the King 1; large audience well pleased. Adelaide Thurston in At Cozy Corners 2; good business; excellent performance. Janice Meredith 4 pleased good business. The Messenger Boy 8; full house; good co. and performance. Alan Tabor's Faust 13. Bolivar's Busy Day 14. A Homespun Heart 15. Alphonse and Gaston 16. An American Hustler 17. King Dodo 18.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, lessee and manager): Fenberg Stock co. Sept. 29-4 in Wife for Wife, What Happened to Bones, Jesse James, and Secret Enemy; good performances; excellent business. Oriental Burlesquers 7; good performance and business. The Prisoner of Zenda 8; large audience; performance good. Indiana Folks 9. Maloney's Wedding Day 10. Strange Adventures of Amos Skeeter 11.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, manager): Side Tracked 2; fair performance to fair house. Sawtelle Dramatic co. 3, 4, to large houses. Maloney's Wedding Day 6 pleased good house. Indiana Folks 10. Mr. Bluff of New York 17. An American Gentleman 21.—ITEM: Manager Park closed the Summer season of his stock co. at Punxsutawney 4, and his family is now located here for the Winter.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Old Sleuth 3 pleased topheavy house. The Volunteer Organist 7; crowded house pleased. City Sports Burlesquers 8 canceled. The Show Girl 9 canceled. An American Hustler 10. Crimmins and Gore 11. M. B. Curtis 14. The Messenger Boy 15. Bolivar's Busy Day 16. The Black Hand 18. Mickey Finn 20. Metropolitan Burlesquers 21. Anna Held 22.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holly, manager): Our New Minister 1 to S. R. O.; performance excellent. Faust 3; good co. and business. Indiana Folks 6 to large and pleased audience. When We Were Twenty-one 8 to packed house; co. very strong. An American Gentleman 13. Our New Minister (return) 17. 'Way Down East 20. Uncle Hez 23. Are You a Mason 25. Bennett and Moulton co. 27-1.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vail, business-manager): Bennett and Moulton co. Sept. 29-2; successful engagement. Plays: Darkest Russia, The Pay Train, and Capital vs. Labor. Rebecca Warren in East Lynne 6; good performance; small house. Lost River 7; good house pleased. Our New Minister 8. York State Folks 9. Arizona 15.

IRWIN.—OPERA HOUSE (H. L. Moorhoff, manager): Easy Money Sept. 30; large audience pleased. An American Gentleman 1; good business pleased. J. W. Vogel's Minstrels 2; large and appreciative audience. The Gates of Justice 3, 4; fair audiences exceptionally well pleased. Two Married Men 6; fair audience well pleased. A Crazy Guy 10, 11. Uncle Hez 13. Oriental Burlesquers 17. Mr. Bluff of New York 23.

BELLE VERNON.—OPERA HOUSE (M. S. Hommel and Co., lessees; M. S. Hommel, manager): Maloney's Wedding Day 1; packed house; co. good. The Folks Up Willow Creek 2; fair house; performance pleased. Alan Tabor's Faust 6; large business; performance pleased. Uncle Hez 8. A Crazy Guy 11. Prison Bars 16 canceled. Pay Train co. 18 canceled. Great Victor Show 22. Brown-Houston Stock co. 22-25.

BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, lessee and manager): Frankie Stock co. Sept. 29-5 presented Myrtle Ferns, The Garrison Girl, Pawn Ticket 210, The Country Postmaster, The Ranch King, and Forty-nine to good business. A Ragged Hero 6; large audience pleased. The Climbers 9; good business and co. Old Sleuth 10. The Greenhorn from Breslau 13.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (C. W. Park, owner and manager): C. W. Park Stock co. Sept. 30-4, playing Under the Black Flag, Lynwood, Rip Van Winkle, Camille, Nell Gwynne, The Golden West, and The Diamond Robbery; good houses; audiences pleased. Murray and Mack in Shooting the Chutes; S. R. O. pleased. Watson's Oriental Burlesquers 10.

HARRISBURG.—GRAND OPERA HOUSE (N. Appell, manager): Henrietta Crosmann in The Sword of the King 3 to large and pleased audience. Two Little Waifs 4 to good business. Ethel Dyffryn Stock co. 6-12 to good business. Gay Paree Burlesquers 13, 14. George F. Hall 15. Crimmins and Gore 16. The Messenger Boy 17. Mickey Finn 18. Kitty Rober co. 20-27. Anna Held 21.

PHILLIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, manager): A Crazy Guy 3; fair house; poor performance. John W. Vogel's Minstrels 8 pleased very large house. E. J. Carpenter's Mr. Plaster of Paris 11. Shooting the Chutes 13. Maloney's Wedding Day 22. George F. Hall 31. Fenburg Stock co. Nov. 3-8. Missouri Girl 17. Moth and the Flame 21.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Murray and Mackey 6-11; good performance and business. Plays: Dangers of a Great City, Reward of Crime, Michael Strogoff, When New York Sleeps, Lost in London, Jesse James, and A Struggle for Honor. Crimmins and Gore 15. E. J. Carpenter's Mr. Plaster of Paris 18. A Royal Prisoner 21. My Friend Hogan 28. Gus Sun's Minstrels 29.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, manager): Sam T. Jack's Burlesquers 2 pleased fair house. When We Were Twenty-one 3; good co. and house. Faust 4; fair performance; topheavy house. Our New Minister 6 pleased fair house. Indiana Folks 7; poor co. and house. The Power of the Cross 8; poor performance and very light business. Himmelein's Ideals 13-18.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Oriental Burlesquers 6 to S. R. O.; good performance. The Prisoner of Zenda 7; fine performance to large house. East Lynne 8; excellent performance to large house. When We Were Twenty-one 9. The Hand of Man 11. Kittie Emmett 13. The Middleman 14. Duss' Band 16. 'Way Down East 17. The Pay Train 18.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, manager): The Gates of Justice 2; good business; pleasing performance. An American Gentleman 4 pleased very good house. The Strange Adventures of Amos Skeeter 6 failed to please. Two Married Men 8; good co. and business. Louis J. Russell in The Middleman 11. East Lynne 14. Uncle Tom's Cabin 16. Oriental Burlesquers 18.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Goldsmith, manager): An American Gentleman 3; large and pleased audience. Two Married Men 4 to good house. Uncle Hez 6; fair house pleased. The Minister's Daughters 7; small house. East Lynne 11. U. T. C. 14. The Middle Man 18. One Night in June 20.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweeley, managers): The Middleman 3 pleased good business. Howard Kyle in Nathan Hale 4 to small but well pleased audience. Old Si Stebbins 9. Vogel's Minstrels 11. 'Way Down East 14. Duss' Band 15. An American Gentleman 16. Are You a Mason 20. Santiago 22. One Night in June 23.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Lost River 6 pleased good business. Jacobs Stock co. 7-11, presenting A Break for Liberty, A Romance of Coon Hollow, In His Power, A Girl from the West, Jesse James, and Tom Sawyer, pleased large attendance. James K. Hackett in The Crisis 13. Irene Myers co. 14-18.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): A Crazy Guy 4; fair business. Vogel's Minstrels 6. Mam'selle 'Awkins 7 pleased good house. Faust 9; large receipts. East Lynne 10; good patronage. Shooting the Chutes 11. Myrkle-Harder co 13-17. Lost River 18. E. J. Carpenter's Mr. Plaster of Paris 23.

CONNELLSVILLE.—THEATRE (Fred Robbins, manager): Uncle Hez 2; large house; performance pleasing. Edward Waldmann in Dr. Jekyll and Mr. Hyde 4; good business. The Minister's Daughters 8; packed house; good performance. Maloney's Wedding Day 13. Oriental Burlesquers 14. Katie Emmett in From East to West 11.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): E. J. Carpenter's Mr. Plaster of Paris 1 to fair business; co. fair. The Power of the Cross 2 disappointed fair house. Indiana Folks 3 to good business; co. good. When We Were Twenty-one 7 to good business; co. very satisfactory. Nathan Hale 8 to fair business; co. excellent.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Indiana Folks 4; co. capable; good business; failed to please. When We Were Twenty-one 6 pleased large house. Nathan Hale 10. Old Si Stebbins 11. Arizona 14. Vogel's Minstrels 16. Foxy Grandpa 18.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, manager): David Garrick 2, 3, with amateur assistance, pleased large business. Jacobs Stock co. in A Romance of Coon Hollow 6 to good house. Old Si Stebbins 8. A Jolly American Tramp 10.

GREENSBURG.—KEAGGY THEATRE (R. G. Curren, manager): The Bandit King 3 pleased good business. The Minister's Daughter 4 pleased fair house. An American Citizen 6; fine performance to good house. Mam'selle 'Awkins 10. Hunting for Hawkins 14.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): King Dramatic co. Sept. 29-4 to well-pleased houses. The Volunteer Organist 6 to S. R. O. Royal Italian Band 7 to good business. The Messenger Boy 11. Alphonse and Gaston 13.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): The Messenger Boy 7; large audience. The Black Hand 8; well received by good house; co. strong. Murray and Mackey co. 13-18. King Dodo 30

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, managers): Arizona 6 to large and enthusiastic audience. Old Sleuth 7 to fair and appreciative audience. Shooting the Chutes 8 to good and pleased audience. Bon Ton Stock co. 13-18.

FRANKFORD.—EMPIRE THEATRE (Dr. William H. Long, manager): Love and Ruin 2-4; satisfactory business. Charles T. Ellis and co. 6-12 opened to packed house. Meadow Brook 13-15. Tracy, the Outlaw 16-18.

RENOVO.—KANE'S THEATRE (John F. Kane, manager): E. J. Carpenter's Mr. Plaster of Paris 9. Brown-Hilton co. 13-15. Agnes Wallace Villa co. 21-23. Stetson's U. T. C. 24. Maloney's Wedding Day 27.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Frankie Stock co. 6-8 presented The Garrison Girl, Myrtle Fern, and The Ranch King to good business; performance very good. Mickey Finn 16.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, manager): Adelaide Thurston 2; fair house; excellent co. A Warm Match 6; good houses; audiences well pleased. Man in the Moon 10 (local). George F. Hall 16.

LATROBE.—SHOWALTER'S NEW THEATRE (W. A. Showalter, manager): The Prisoner of Zenda will open this theatre 22. Charles Gardner 28. Shooting the Chutes 30. E. J. Carpenter's Mr. Plaster of Paris 1.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): The Bandit King 4 amused good house. Sawtelle Dramatic co. 6-11, pleasing large houses, playing The Banker, Passion's Slave, Lost in London, and Michael Strogoff.

MAHANOY CITY.—GRAND OPERA HOUSE (G. J. Quirk, manager): Old Sleuth 8; light business; pleased. The Black Hand 9.—[illegible]'S THEATRE (John [illegible], Jr., manager): Dark.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): The Volunteer Organist 8; fine performance; good business. A Runaway Girl 14.

SUNBURY.—NEW CHESTNUT STREET OPERA HOUSE (James C. Packer, manager): The Messenger Boy 4 to large and well-pleased audience. A Warm Match 14. My Friend Hogan 25.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Medley and Rohrkaste, managers): The Power of the Cross 7; good business well pleased. Oriental Burlesquers 8. Dilger-Cornell co. 9-11 (return date).

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Lowner and Hamilton, managers): Folks Up Willow Creek 3; poor performance to crowded house. Two Married Men 7 to S. R. O. pleased. Uncle Hez 9.

SHENANDOAH.—THEATRE (Nathan Appell, lessee; Joseph A. Coughlin, resident manager): Hotel Next Door 7 to good business. Crimmins and Gore in A Warm Match 8 to fair house.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Howard Kyle in Nathan Hale 8 to good business pleased. Arizona 10. Vogel's Minstrels 13. Duss' Band 15.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, manager): Nathan Hale 7 pleased fair house. Arizona 9. Old Si Stebbins 10. 'Way Down East 11. Gypsy Jack 13. Foxy Grandpa 14.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (Johnsonburg Amusement Co., managers): Arizona 8; large house; excellent performance. An American Gentleman 15. Are You a Mason 23.

SOUTH FORK.—THEATRE (W. L. Stineman, manager): Two Little Waifs 2; S. R. O. pleased. Keystone Comic Opera co. 9; fair performance. Murray and Mack 16. Caught in the Web 18.

WAYNESBURG.—OPERA HOUSE (J. M. Munnell, manager): The Minister's Daughters 3 to good business. The Prisoner of Zenda 6; large house; fine performance.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Under Southern Skies; good business; excellent co.

PITTSTON.—MUSIC HALL (C. C. King, manager): The Black Hand 7; large and pleased audience. Laura Davis Stock co. 13-18.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, lessee and manager): Next Door 10. George F. Hall 14. Gus Sun's Minstrels 25.

COLUMBIA.—OPERA HOUSE (James Crowther, manager): Royer Brothers in Next Door 9 to good business; satisfactory performance.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vanderslice, manager): Dark 1-8. An American Hustler 9.

TOWANDA.—HALE'S OPERA HOUSE (C. T. Kirby, manager): A Jolly American Tramp 7 failed to please good house. Count of Monte Cristo 30.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Shooting the Chutes 7 to S. R. O.; excellent satisfaction.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Robinson Crusoe 18.

BROWNSVILLE.—THREE TOWNS' THEATRE (Robert Graham, manager): Dark 13-18.

MILTON.—OPERA HOUSE (A. J. Blair, manager): E. J. Carpenter's Mr. Plaster of Paris 17.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): The Moth and the Flame 2 to good business. Man to Man 4 to good house. Clara Turner co. opened 6 to S. R. O. with The Sapphire. Other plays: Dolly Varden, Nell Gwynne, and Jeanne Du Barrie. Ole Olson 13. Schiller Stock co. 20-25.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Man to Man 2; good performance to full house. Wormwood 4; very good performance to large house. Rose Coghlan in Forget-Me-Not 10. Daniel Sully in The Parish Priest 16.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Belle of Richmond 7 pleased small house. Walter E. Perkins 14. Daniel Sully 17.

SOUTH CAROLINA.

SPARTANBURG.—GREENEWALD'S THEATRE (Max Greenewald, manager): Felix and Barry's Trans-Atlantic Combination 1 to fair business; performance excellent. A Colonial Girl 3; good co. to good business. Anna Marvin co. 6-9 opened with The Man of Mystery to S. R. O.; performance poor. Hoyt's Comedians 9. Charles B. Hanford 10. A Runaway Match 11. Janice Meredith 17. John Thompson Comedy co. 20. Brennan-Sale co. 22. Quinlan and Wall's Minstrels 24. The Night of the Fourth 27. Adelaide Thurston 29.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Mrs. Brune as Unorna 1 pleased large business. Black Patti Troubadours 2; large topheavy audience; performance rather tiresome. A Hot Old Time 4; small houses. Field's Minstrels 7 packed the house; up-to-date performance. Bertha Creighton in A Colonial Girl 9. Gordon-Shay Opera co. 10, 11. Wizard of the Nile 13. Hanford 15.—AUDITORIUM: Bonnair-Price co. 13-20.

COLUMBIA.—THEATRE (Smithdeal and Brown, managers): Mrs. Brune in Unorna Sept. 30; capital performance to large and enthusiastic audience. A Hot Old Time 2 to large and pleased house. Al. G. Field's Minstrels 6; good performance to packed and enthusiastic house. A Colonial Girl 8. El Capitan 10. A Royal Family 11.

FLORENCE.—AUDITORIUM (Barringer and Caldwell, managers): Callison and Weigel in A Runaway Match 4; performance good; fair house.

CAMDEN.—OPERA HOUSE (Malone and Goodale, managers): Dark.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (Rudgers and Lusk, managers): The Convict's Daughter 4; large audience pleased. E. J. Carpenter's For Her Sake 6; good house; performance excellent. Weary Willie Walker 9. Walker Whiteside 10. James Boys in Missouri 11. Hans Hanson 13. Across the Desert 17.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): A Royal Sport Sept. 30; light business; fair performance. Hans Hanson 1 pleased crowded house. Davy Crockett 6; excellent performance to full house. Mahara's Minstrels 8. The Convict's Daughter 11. Lonsdale Theatre co. 13-18.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Amelia Bingham 3, 4 to immense houses in A Modern Magdalen. Foxy Quiller 6, 7, with Richard Golden in the title-role, pleased good audiences. Tim Murphy 13. On the Quiet 14, 15. Captain Jinks of the Horse Marines 16.—AUDITORIUM (Benjamin M. Stainback, manager): Whose Baby Are You 6-8 to good houses. Arion Concert co. 13. Railroad Jack 15, 16.—GRAND OPERA HOUSE (A. B. Morrison, manager): Hopkins Stock co. 6-12 in A Texas Steer. Monte Cristo 13.

NEW KENSINGTON.—OPERA HOUSE (H. Behm, manager): The Folks Up Willow Creek Sept. 30; fair house and co. The Prisoner of Zenda 3; good house and performance. Maloney's Wedding Day 7 pleased S. R. O. audience. Edward Waldman in The Merchant of Venice 9. Indiana Folks 11. One Night in June 14. Mr. Russel in The Middleman 17. Joshua Simpkins 20.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): The Liberty Belles 3; good house. On the Quiet 6 pleased good house. Mrs. Brune in Unorna 13. Janice Meredith 14. A Modern Magdalen 17. Chris and Lena 22. A Hot Old Time 24. San Toy 25. A Royal Family 29. A Colonial Girl 30.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, proprietor): The Liberty Belles 2; good house. Jules Grau Opera co. 6, 7 presented El Capitan and The Wizard of the Nile to well-pleased audiences. National Stock co. 8-11. Mrs. Brune 14. Janice Meredith 15. Amelia Bingham 18. Pete Baker 23. San Toy 24.

DYERSBURG.—GEORGIA OPERA HOUSE (W. C. Paris, manager): A Dream of Fair Women Sept. 16 (local) to capacity. A Millionaire Tramp 25; good house; excellent performance. Along the Mohawk 9. The Diamond King 17.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Brennan-Sale co. 10. Alice in Wonderland 13. Dates with Lyons National Stock co. for 6-8 canceled.

BRISTOL.—HARMELING THEATRE (J. D. Kilgore, manager): Brennan-Sale co. 1 to good business; performance poor. Mabel Paige co. 6-12 opened to S. R. O. Janice Meredith 13. My Antoinette 15.

BROWNSVILLE.—YOUNG'S OPERA HOUSE (W. R. Holbrook, manager): Reilhofer's Tyrolean Yodlers and Concert co. of Bavaria 3 pleased small house.

MURFREESBORO.—CITIZENS' THEATRE (Avant, Fox and Lytle, managers): Vendome Stock co. [illegible] opened season to packed house. Pete [illegible]

PARIS.—CRETE OPERA HOUSE (W. A. Finney, manager): Lee Turner's Quartet House 18 canceled and disbanded at Tullahoma, Tenn. Diamond King 20. Harry Ward's Minstrels 21.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, manager): Peruchi-Beldini Stock co. Sept. 30-2, presenting The James Boys, Young Mrs. Winthrop, At the Stroke of One, The Georgia Cracker, and A Bowery Boy to good attendance; pleasing performances. Tim Murphy in Old Innocence 3; excellent performance; large attendance. The Telephone Girl 4 amused full house. Pickings from Puck 5; fair performance and business. The Burglar and the Waif 6. America (Elks' benefit) 7, 8. Devil's Auction 9. Arnold Stock co. 12-17. Murray and Mack 18. Foxy Quiller 18. Whose Baby Are You 19, 20.——EMPIRE OPERA HOUSE (James T. Brady, manager): Dark. Curtiss Comedy co. 13-18. Marie Fountain Theatre co. 19-31.

WACO.—THE AUDITORIUM (Lewis Plunkett, manager): Pete Baker in Chris and Lena 2 to fair business; pleased. The Burglar and the Waif 3 pleased large house. Tim Murphy in Old Innocence 4 to crowded house. Peruchi-Beldini co. 6-10. Devil's Auction 11.——THE GRAND (Huff and McNeill, lessees and managers): Arnold Stock co. Sept. 29-1 entertained crowded houses with productions of Lost in Siberia, A Mother's Sacrifice, Midnight in Chinatown, and An Incubator Kid. Mr. and Mrs. John T. Chick co. return engagement 3, 4 in My Wife's Mother and The Green Eyed Monster to good business. Marie Fountain co. 6-11.——ITEM: Paine's Last Days of Pompeii will exhibit on Show Grounds 13-18.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Pete Baker in Chris and Lena Sept. 29; slim attendance; performance fair. Tim Murphy in Old Innocence 1; good attendance; excellent performance. The Telephone Girl 3; good attendance and performance. The Burglar and the Waif 4 to fair house. Mrs. Brune Nov. 7. The Princess Chic 10. The Strollers 12.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): Pickings from Puck Sept. 29; fair house. The Telephone Girl 30 drew large house. Tim Murphy in Old Innocence 1; largest house of season. Arnold Stock co. 2-4, presenting The Incubator Kid, Midnight in Chinatown, and The Shadow Detective to large business. Richards and Pringle's Minstrels 6. The Burglar and the Waif 7. Devil's Auction 8. Murray and Mack 11.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): The Burglar and the Waif Sept. 29 pleased good house. Ewing-Taylor co. 30-5 in Damon and Pythias, Napoleon, The Emperor, Madame Devil, May Case, The Washwoman, Home, Sweet Home, and A Messenger from Jarvis Section. Brunnig Dramatic co. 6-11.

DALLAS.—THEATRE (George Anzy, manager): McFadden's Row of Flats Sept. 29 to full house. The Burglar and the Waif 30, 1; excellent business. Over the Fence 2, 3; topheavy houses. The James Boys 4 pleased crowded house. Tim Murphy 6. Pete Baker 7, 8. A Peddler's Claim 9. Pickings from Puck 10. Whose Baby Are You 11.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, manager): Chris and Lena Sept. 30; fine performance to good business. Pickings from Puck 2; fair performance to fair business. Peruchi-Beldini co. 3, 4, presenting Slaves of Russia, At the Stroke of One, and Jesse James; good performances to fair business.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Brunnig Stock co. Sept. 29, presenting The Power of Truth to S. R. O. McFadden's Row of Flats 30 to full house; performance satisfactory. Over the Fence 1 to good house. The Burglar and the Waif 2; very capable co. to fair audience.

TEXARKANA.—HARDIN OPERA HOUSE (James F. Drake, manager): Spooner Dramatic co. Sept. 29-4; successful engagement. A Peddler's Claim 6 pleased fair house. Just Struck Town 7. Tim Murphy in Old Innocence 9. Harry Ward's Minstrels 10. Foxy Quiller 11.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): Pickings from Puck Sept. 30; satisfactory performance to fair house. A Peddler's Claim 11. Spanish Concert co. 15. Just Struck Town 16. Whose Baby Are You 22.

GAINESVILLE.—BROWN'S OPERA HOUSE (George V. Brown, manager): Brunnig Stock co. Sept. 29-4 presented [illegible] Lorraine, The Power of Truth, Man and Mystery, The Masqueraders, and The James Boys to light business; co. fair.

GALVESTON.—GRAND OPERA HOUSE (M. C. Michael, manager): Tim Murphy Sept. 30 in Old Innocence greeted by large house. The Telephone Girl 2; good business; pleased. Richards and Pringle's Minstrels 5 to large audiences.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Chris and Lena 1; performance good; small house. Richards and Pringle's Minstrels 17. Helen Grantley in Her Lord and Master 25. Human Hearts 26. A Peddler's Dream 27.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): Pete Baker in Chris and Lena 3 to small house; pleased. The Telephone Girl 7.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): The Telephone Girl 6. A Peddler's Claim 8. Just Struck Town 10. Vieden Theatre co. 13-20. Peruchi-Beldini co. 22-25.

HILLSBORO.—LEVY OPERA HOUSE (Murphey and Davey, managers): Pete Baker 4. Pickings from Puck 8. Curtiss Comedy co. 13-19. Murray and Mack 16.

MARSHALL.—OPERA HOUSE (Livingston and Dehmer, managers): A Peddler's Claim 4 to fair business. Jules Walters 8. The Telephone Girl 9. Pete Baker 10.

HENDERSON.—OPERA HOUSE (Syd De La Mar, manager): Henry Watterson 4 to good house; audience pleased.

SAN ANGELO.—OPERA HOUSE (Aug Balfana, manager): Curtiss Comedy co. failed to appear. Richards and Pringle's Minstrels 29.

M'KINNEY.—OPERA HOUSE (H. W. Warden, manager): The Telephone Girl 11. Murray and Mack 16. A Merry Chase 17. Ewing and Taylor co. 20-27.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, manager): Over the Fence 4 (return); poor business; good co.

TAYLOR.—OPERA HOUSE (F. E. Carradine, manager): Pickings from Puck 3 pleased a fair house.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, manager): Dark.

SHERMAN.—OPERA HOUSE (L. Sarazan, manager): Dark.

PARIS.—PETERSON THEATRE (W. E. Knight, manager): Dark. A Peddler's Claim 8.

BONHAM.—OPERA HOUSE: Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Tivoli Opera co. Sept. 29-3, presenting The Toy Maker, The Serenade, and The Idol's Eye to good houses. Leon Herrmann 4 to good business.——GRAND THEATRE (Jones and Hammer, managers): Thelma 29-1 to packed houses. Finnigan's Ball 2-4 to packed houses.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Thelma 3; fair performance; crowded house. Finnigan's Ball 6 pleased crowded house. The Tide of Life 13. Fitzsimmons 18.

OGDEN.—GRAND OPERA HOUSE (Jos. Clark, manager): The Liberty Belles Sept. 29; good house pleased. A Foxy Tramp 3 failed to please.

VERMONT.

BURLINGTON. — HOWARD OPERA HOUSE (Mrs W. K. Walker, manager): Are You a Mason 4; good business; strong co. Phinney's U. S. Band 8; small house. Old Jed Prouty 10. The Two Sisters 14. Sergeant James 18. Hearts Aflame 25. The Climbers 27. The Chaperons 31. Dan'l Sully Nov. 6. Rose Coghlan 8.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. B. Waugh, manager): Are You a Mason 3; good performance and attendance. Phinney's U. S. Band 7; fine performance and attendance. Old Jed Prouty 11. Two Sisters 13. Jolly Reception 22. Dan'l Sully in The Parish Priest Nov. 6. Louise Raymond 7. Florodora 15.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): New York Day by Day Sept. 26 pleased good house. S. Miller Kent in The Cowboy and the Lady pleased a [illegible] house. Old Jed Prouty 8. The Christian 9. Phinney's [illegible] Band 11.

BELLOWS FALLS.—OPERA HOUSE (C. E. Capron, manager): Uncle Tom's Cabin 4 to fair business; pleased. Phinney's Band 5 to poor business; pleased. The Christian 7 to [illegible] business; pleased. [illegible] Terry 11.

MONTPELIER.—BLANCHARD OPERA HOUSE (L. Blanchard, manager): Are You a Mason 2 to [illegible] house; co. good. Old Jed Prouty 9. Kennedy Players 13-18.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Phinney's United States Band 6 to S. R. O. Uncle Jed Prouty 15.

WOODSTOCK.—MUSIC HALL: Stetson's U. T. C. to S. R. O. pleased. Lewis Morrison's Faust 20.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Whitney's Minstrels 11. The Parish Priest 23 canceled. The Show Girl 28.

BRATTLEBORO.—AUDITORIUM (George E. Fox, manager): Old Jed Prouty 7; pleased. Ole Olson 21.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee and manager): Helen Grantly in Her Lord and Master 2 pleased large audience. Paul Gilmore in A Tyranny of Tears 3; very satisfactory performances. Charles B. Hanford 4 in The Taming of the Shrew and Much Ado About Nothing pleased capacity. My Antoinette canceled. Janice Meredith 8 to fair business. Percy Haswell 9. Cozy Corners 11. Frank Daniels 13, 14. Strathmore 15. Quinlan and Wall's Minstrels 18.——BIJOU THEATRE (Jake Wells, manager; Charles J. McKee, business-manager): Fawcett Stock co. Sept. 29-4, presenting Lord and Lady Algy to capacity houses; performance pleased. Bijou Comedy co. 5-11 to capacity in a charming revival of Lost, Strayed or Stolen. Vaudeville and the Fawcett Stock co. 12-18.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, lessee; A. B. Duesenberry, manager): Charles B. Hanford 3; business fair; performance good. Paul Gilmore in The Tyranny of Tears 4; business and performance very good. Janice Meredith 6; performance and business satisfactory. Percy Haswell in A Royal Family 7; performance excellent; business very good. Adelaide Thurston in At Cozy Corners 8 (special matinee 9); large and well pleased audiences. Lord Strathmore 13. Frank Daniels 15. Quinlan and Wall's Minstrels 16.——THE GRANBY (Jake Wells, proprietor; Otto Wells, manager): Fawcett Stock co. 6-11, presenting Camille; excellent performances to capacity. Fawcett Stock co. in Theodora 13-18.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): A Tyranny of Tears Sept. 30 to large and appreciative audience. Peck's Bad Boy 6; S. R. O.; poor performance. Helen Grantly in Her Lord and Master 7; fine performance; very large audience. Quinlan and Wall's Minstrels 13. The Night of the Fourth 15. A Wise Woman 17. Peruchi-Beldini co. 20-27.

ROANOKE.—ACADEMY OF MUSIC (Leath and Wells, lessees and managers): Jules Grau Opera co. 4, excellent business; good co. Helen Grantley in Her Lord and Master 6; small house; performance fair. Life's Great Lesson 8; small house; pleased audience. Adelaide Thurston in Cozy Corners 15.

SOUTH BOSTON.—HILL'S OPERA HOUSE (W. D. Hill, lessee and manager): Wormwood 7; good house pleased. Girard Stock co. 16. A Wise Woman 20. Herald Square Opera co. 21. Peck's Bad Boy 22. Barlow and Wilson's Minstrels 23.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Helen Grantly in Her Lord and Master 3; fair audience; pleased. Quinlan and Wall's Minstrels 17. Peck's Bad Boy 18. Girard Stock co. 20-25.

PORTSMOUTH.—LYCEUM THEATRE (Thomas G. Leath, manager): Taming of the Shrew 2 to poor house; performance good. A Tyranny of Tears 7 to poor house; performance good. Adelaide Thurston 22. Peck's Bad Boy 13.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Gorton Shay Opera co. 2; good house; performance very fine. Grau Opera co. 3; fair house; performance good. Helen Grantly 4; poor house; performance good. Janice Meredith 10.

CHARLOTTESVILLE.—J. J. Leterman, manager): Girard Stock co. 6-11 opened to large business. Barlow and Wilson's Minstrels 12. Quinlan and Wall's Minstrels 14. A Wise Woman 17.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., managers): Peck's Bad Boy 7 to S. R. O. A Wise Woman 16. Mr. Bluff of New York 25.

WINCHESTER.—THE AUDITORIUM (Fred H. Hable, manager): Peck's Bad Boy 8 failed to please large audience. A Wise Woman 15.

WASHINGTON.

TACOMA.—LYCEUM (Dean B. Worley, manager): The Honest Blacksmith Sept. 21-23; attendance good. Gorton's Minstrels 24, 25. Nevada 26, 27. Down Mobile 28, 29.——TACOMA THEATRE (Calvin Heilig, manager): James Neill 29-3 in A Bachelor's Romance, The Red Knight, and The Starbucks pleased large houses. The Strollers 1; good house. Frederick Warde and Louis James in The Tempest 3, 4, pleased large house.

SPOKANE.—THEATRE (Dan L. Weaver, manager): King Dodo 3, 4; enjoyable performance; large business.——AUDITORIUM (Harry C. Hayward, manager): Wanted, a Wife Sept. 29, 30; fair business and co. An Honest Blacksmith 2-4; good business.

EVERETT.—THEATRE (R. A. Grant, manager): Frederick Warde and Louis James in The Tempest 2; performance fine; S. R. O. King Dodo 14. The Penitent 20. Finnegan's Ball 21.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Charles F. Van De Water, manager): Dark.

WEST VIRGINIA.

PARKERSBURG.—CAMDEN THEATRE (Epstein Brothers, managers): The New Minister Sept. 25 pleased large house. David Harum 1; well received by large house. Stuart Robson 2 to S. R. O.; pleased. The Fatal Wedding 8. Lost River 11. Primrose and Dockstader's Minstrels 13. Our New Minister 15.——AUDITORIUM (W. E. Kennery, manager): Peck's Bad Boy Sept. 29 packed house; poor co. Who's Baby Are You 1 failed to please small house. My Antoinette 3. Rip Van Winkle 4 pleased two good houses. The Bostonians 6 in Robin Hood; decided hit to full house. Fisher and Carroll 10. The Prisoner of Zenda 13. The Gates of Justice 16.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Peck's Bad Boy 1; excellent business. Whose Baby Are You 2; fair business; excellent performance. David Harum 4; good business. Quinlan and Wall's Minstrels 10. The Night of the Fourth 15. De Baugh's Band 16. The Princess Chic 18. The Great Diamond Breaker 22. At Valley Forge 24. Romeo and Juliet 29. The Burglar and the Waif 31.

CLARKSBURG. — TRADERS' GRAND OPERA HOUSE (L. S. Hornor, manager): The Road to Ruin Sept. 27; very unsatisfactory. David Harum 29; excellent co.; S. R. O. Fisher and Carroll 1, 2; performance and business fair. The Fatal Wedding 7 pleased S. R. O. Herald Square Opera co. 8 in The Grand Duchess; excellent co.; good business. At Valley Forge 13. The Prisoner of Zenda 14. Next Door 16. Duss' Band 20. The Middleman 21.

MORGANTOWN.—SWISHER'S THEATRE (H. L. Swisher, manager): Edward Waldmann in The Merchant of Venice 3; fair house; very poor performance. The Fatal Wedding 4; excellent performance to S. R. O. Herald Square Opera co. presented The Grand Duchess 6; good performance; pleased. The Middleman 20. The Pay Train 22. Oriental Burlesquers 25. Finnegan's Ball 27. In Gay Paree 29. The Missouri Girl 31.

WHEELING.—COURT THEATRE (E. B. Franzheim, manager): Ezra Kendall 4 in The Vinegar Buyer pleased large audience. The Bostonians 8. When We Were Twenty-one 10. The Princess Chic 14. Lost River 15. Nathan Hale 17.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Hunting for Hawkins 2-4; S. R. O. Fisher and Carroll 6-8 in That's All; good business. Prisoner of Zenda 9-11. The Fatal Wedding 13-15. The Darkest Hour 16-18.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, manager): Herald Square Opera co. 7; good performance to small business. Primrose and Dockstader's Minstrels 8 to capacity; pleasing performance. The Minister's Daughters 10. George H. Sidney in Bizzy Izzy 13. At Valley Forge 14. Next Door 17. Side Tracked 20. Duss' Band 21. Shooting the Chutes 25. The Prisoner of Zenda 31.

MARTINSBURG. — CENTRAL OPERA HOUSE (A. F. Lambert, manager): Barlow and Wilson's Minstrels 4 pleased fair house. A Crazy Guy 7; small house; poor co. The Power of Truth 8 pleased a good house. Side Tracked 11. Next Door 13. A Wise Woman 14. A Runaway Girl 16.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, manager): The Gates of Justice 11; fair performance and business. The Power of Truth 12. The Minister's Daughters 13. At Valley Forge 16. Watson's Orientals 22. Frank Davidson 29.

NEW MARTINSVILLE.—GRAND OPERA HOUSE (Will A. Miller, manager): Side Tracked 7 to good business; pleased. The Power of the Truth 13. The Great Diamond Breaker 15. Duss' Concert Band 20.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, manager): David Harum Sept. 30 to light business; performance inferior. Fisher and Carroll in That's All pleased fair house. The Fatal Wedding 10.

ST. MARYS.—AUDITORIUM (Will A. Miller, manager): Side Tracked 8 to large house; audience pleased. The Power of the Truth 14. The Great Diamond Breaker 16.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Maro, magician, 6 pleased large audience. The Gates of Justice 9. The Darkest Hour 15.

GRAFTON. — BRINKMANN OPERA HOUSE (Charles Brinkmann, manager): The Fatal Wedding 6 to S. R. O. performance. At Valley Forge 11 canceled. The Prisoner of Zenda 15.

WESTON.—CAMDEN OPERA HOUSE (George V. Pinster, manager): A Wise Woman 3; business good; fair performance.

BLUEFIELD.—ELKS' OPERA HOUSE (A. H. Laird, manager): House still unfinished.

WISCONSIN.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): E. J. Carpenter's A Little Outcast 1; excellent performance; large house. Beyond Pardon 2 pleased fair house. Len Gansett 4; production excellent; house small. The Globe Trotter 6 canceled. Gertrude Coghlan in Alice of Old Vincennes 8. The Minister's Son 10. The Burgomaster 17. Sporting Life 21. Lovers' Lane 23. Lewis Morrison 24. Thomas Jefferson 25. Sandy Bottom Nov. 2. The Power Behind the Throne 3.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Hunting for Hawkins Sept. 29 to fair house. Yon Yonson 30 to good business. Kelcey and Shannon in Sherlock Holmes 5; large audience. Haverly's Minstrels 7. A Poor Relation 8. Amelia Bingham in A Modern Magdalen 10. E. J. Carpenter's A Little Outcast 11. The Sultan of Sulu 13. Walker Whiteside 15. Shore Acres 17. Alice of Old Vincennes 18. Sweet Clover 20. Lewis Morrison's Faust 21. The Burgomaster 24. Lovers' Lane 27.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): Florodora Sept. 18; S. R. O.; fine performance. A Royal Slave 25; good house and performance. Pennsylvania 26; large house well satisfied. Sherlock Holmes 30; full house pleased. Human Hearts 4; fair house and co. A Modern Magdalen 9. Peck's Bad Boy 12. The Sultan of Sulu 16. De Wolf Hopper 18. The Globe Trotter 20. Thelma 24. Gertrude Coghlan 29.

WATERTOWN.—TURNER OPERA HOUSE (R. H. Neuman, manager): Beyond Pardon 5; best co. this season; large and appreciative audience. Human Hearts 12. Thomas Jefferson 21. Hans Hanson 28. A Foxy Boy Nov. 2. The Power of the Cross 8.——CONCORDIA OPERA HOUSE (C. Otto, manager): A Royal Slave 8; good co.; fair audience. De Puy's Vaudeville 12. The Minister's Son 20.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The Tide of Life 2 to fair house. Peck's Bad Boy 6 pleased good house. The Secret Dispatch 8. A Royal Slave 9. The Denver Express 16. Vaudeville co. 17. The Burgomaster 20. Flora De Voss 22-25. The Minister's Son 27. A Foxy Boy 31.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): A Royal Slave 1; house and performance good. The Denver Express 4; performance and house fair. Alice of Old Vincennes 6 pleased large audience. Human Hearts 11. Kellar 15. Two Married Men 20. Thomas Jefferson in Rip Van Winkle 22. Sweet Clover 25. Sporting Life 27. Lewis Morrison's Faust 29.

GREEN BAY.—THEATRE (John B. Arthurs, manager): The Game Keeper Sept. 21; good business; fair co. Thelma 26; large house disappointed. A Royal Slave 28; fine production; large business. A Little Outcast 30 pleased fair house. Sheridan Keene 3. Beyond Pardon 4. The Denver Express 5. The Globe Trotter 7. The Minister's Son 12. Alice of Old Vincennes 14.

APPLETON.—THEATRE (Jack Hoeffler, manager): The Royal Slave 4 to packed houses. The Power Behind the Throne 7 canceled. Human Hearts 9. The Globe Trotter 11. Kellar 14. The Sultan of Sulu 17. Two Married Men 18. Lovers' Lane 22. Lewis Morrison 25. Joseph Jefferson 27. Sporting Life 30. Jesse James Nov. 1.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Yon Yonson Sept. 29; full house pleased. A Poor Relation 6. E. J. Carpenter's A Little Outcast 9. Shore Acres 16. Walker Whiteside 17. Beggar Prince Opera co. 20. Sweet Clover 22. The Game Keeper 23. The Burgomaster 27. 'Way Down East 29. A Star Boarder 31.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): The Tide of Life 5 to S. R. O.; co. fair. A Royal Slave 11. Kellar 12. The Burgomaster 13. Thomas Jefferson 16. Lovers' Lane 19. Zig-Zag Alley 21.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hommel, manager): Beggar Prince Opera co. 2, 3 in The Mascot and Girofle-Girofla; good co. and business. De Puy's Vaudeville co. 24. Two Married Men 30. Sporting Life Nov. 5.

MANITOWOC.—OPERA HOUSE (Stephen Kralik, manager): The Secret Dispatch 3; good performance to fair business.——TURNER'S OPERA HOUSE (Ed Schmitz, manager): A Royal Slave 2; very fine performance to small but well-pleased audience.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): The Tide of Life 1 wearied a small audience. The Denver Express 3 pleased poor house. Flora De Voss co. 6-8. The Secret Dispatch 9. Grace Cameron co. 13.

OCONTO. — TURNER OPERA HOUSE (Albert Hidde, manager): The Game Keeper Sept. 22; good performance and house. The Tide of Life 27; co. fair; small house. Len Gansett 2; good co. to pleased audience.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Beyond Pardon 2; good house and performance. A Royal Slave 5; house crowded. Alice of Old Vincennes 7; good house; fine performance. Human Hearts 10.

WAUSAU.—GRAND (C. S. Cone, manager): The Secret Dispatch Sept. 30; good house; fair performance. Sheridan Keene 5; good house and performance. James Boys in Missouri 6; fair house and performance. Human Hearts 8.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Sheridan Keene, Detective 1 pleased good house. A Woman in the Case 14. Two Married Men 22.

PRAIRIE DU CHIEN.—METROPOLITAN THEATRE (V. M. Sureina, manager): Sousa's Band Sept. 30; good audience well pleased. Thelma 6 to small but appreciative audience.

SPARTA.—ARMORY (Fred M. Foster, manager): Beggar Prince co. Sept. 23 in The Mascot; excellent performance; fair house. Thelma 3; good performance and house. Sapho 6. Mississippi 15.

STEVENS POINT. — NEW GRAND OPERA HOUSE (William Moll, manager): The Secret Dispatch 1 to small house. A Royal Slave 6 pleased good business. The Minister's Son 18.

WAUPACA.—CITY OPERA HOUSE (R. J. Havenor, manager): Sheridan Keene 2; good performance; pleased. A Woman in the Case 16.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): A Secret Dispatch 5 to full house; performance good.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Sheridan Keene, Detective; good business and co. Human Hearts 13.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, manager): Sheridan Keene, Detective 4 pleased large audience. A Woman in the Case 17.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): A Royal Slave 8. Human Hearts 15. Sweet Clover 17. Sandy Bottom 18.

WYOMING.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): A Foxy Tramp 1; fair house and performance. Thelma 6; poor co.; good house. The Denver Express 20.

LARAMIE.—NEW GRAND (William Marquardt, manager): A Foxy Tramp Sept. 29 pleased large audience. Thelma 7.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (C. J. Whitney and A. J. Small, lessees; A. H. O'Neill, manager): A Normandy Wedding 3; good performance to fair attendance; co. better than opera. Alaska 4; light matinee; good night attendance; performance satisfactory. Aubrey Stock co. 6-11 opened to fair business. Repertoire: In the Palace of the Czar, We 'Uns of Tennessee, A Kentucky Romance, Devil's Island, The Coast Guard, Dangers of Paris, The Silver King, and Lost in New York. Rupert of Hentzau 16. The Chaperons 17. Pride of Jennico 24. McKinney Brothers' Minstrels 25.——LONDON OPERA HOUSE (Alex Harvey, manager): Dark.

OTTAWA, ONT.—RUSSELL THEATRE (A. J. Small, lessee; P. Gorman, manager): Rupert of Hentzau 3, 4. Harry Leighton in dual role of King Rudolph and Rudolph Rassendyll was very acceptable, other roles were in capable hands; business good. E. S. Willard 6-11, presenting The Midddleman, David Garrick, The Cardinal, and The Professor's Love Story to crowded houses. When We Were Twenty-one 13, 14. Royal Italian Marine Band 17, 18.——GRAND OPERA HOUSE (J. B. Sparrow, lessee; R. J. Birdwhistle, local representative): Lost in the Desert 6-8; good audiences. New York Day by Day 9-11.

HAMILTON, ONT.—GRAND OPERA HOUSE (Whitney and Small, lessees; A. P. London, manager): Aubrey Stock co. Sept. 29-4 to good business. 'Way Down East 6, 7; excellent performance to large business. The Pride of Jennico 10. New York Day by Day 11.——STAR THEATRE (William Stroud, proprietor; J. G. Appleton, manager): Dainty Paree Burlesquers 6-12; fair performance and business. The Esterbrook Vaudeville co. 13-20.

KINGSTON, ONT.—GRAND OPERA HOUSE (A. J. Small, lessee; W. C. Martin, manager): Alaska 2; good house; fair performance. The Pride of Jennico 6; performance greatly enjoyed. Rupert of Hentzau 7 pleased good house. New York Day by Day 9. When We Were Twenty-one 16. A Trip to Coontown 18. Tangled Relations 27.——VICTORIA THEATRE (W. A. Brown, manager): Marks Brothers' A1 co. Sept. 22-4; successful business.

WINNIPEG, MAN.—THEATRE (C. P. Walker, manager): Hunting for Hawkins 2; excellent co.; full house. Pennsylvania 3, 4; pleasing. Florodora 6, 7; S. R. O. greatly appreciated. Yon Yonson 8. Coronation Choir 9. Haverly's Minstrels 10, 11. A Poor Relation 15, 16. A Little Outcast 17, 18. Shore Acres 24, 25. The Globe Trotter 28, 29.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (T. L. Carman, manager and proprietor): A Hot Scotch Major 2 pleased good house. Alaska 3 pleased fair business. The Pride of Jennico 7 enjoyed by good house. Rupert of Hentzau 8; fair house; pleasing performance. New York Day by Day 10.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, manager): Grace Cameron Opera co. in The Normandy Wedding 2; fair performance and business. Rupert of Hentzau 10. A Hot Scotch Major 17. The Pride of Jennico 28. When We Were Twenty-one 29.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, manager): The Princess Chic Sept. 25 to capacity. A Hot Scotch Major 4 to fair business. Kinney Brothers' Minstrels 6 to good house. 'Way Down East 9. Alaska 11.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, manager): Louis James and Frederick Warde in The Tempest Sept. 30; magnificent performance to S. R. O. James Neill co. 6-10. King Dodo 11. The Penitent 22.——THEATRE ROYAL: Dark.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, manager): Alaska 6 to good business. Perry, Odell and Dee 8, 9. 'Way Down East 10. Rupert of Hentzau 13. John Fay Palma in Pharoah 18. A Hot Scotch Major 20.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (Abbot Brothers, managers): Season opened Sept. 30 with Rupert of Hentzau to capacity. Brady's 'Way Down East 8 pleased packed house. The Pride of Jennico 11.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, manager): Dark Sept. 29-1. J. Fay Palmer 9 canceled. Alaska 11. A Hot Scotch Major 14. Rupert of Hentzau 16.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Whalom Park Opera co. opened 5 in Dorothy to S. R. O., followed by Carmen and Lily of Killarney.

OSHAWA, ONT.—OPERA HOUSE (J. Babcock, manager): Was She to Blame 3, 4; fair houses and performance. Colonial Moving Pictures co. 11. Guy Brothers' Minstrels 17.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Dark 6-11. Jessie Maclachlan 13, 14. Klark-Urban co. 15-18. Culhane, Chace and Weston's Minstrels 22, 23.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): A Hot Scotch Major 3; fair house and performance. Rupert of Hentzau 9.

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Mr. Masson's Blacksmith in Missouri was the work of an actor, if anybody should ask you who really wants to know. His methods are so simple they seem as unstudied as life itself, and yet they have a convincing force.—COURIER-JOURNAL.

W. C. Masson as Joe Vernon, the shrewd yet simple village blacksmith, shares honors with Mr. Glaser. It is the first important part Mr. Masson has attempted since joining the company, the duties of stage director having engrossed his time. But after seeing him act, Empire patrons hope that he will not eliminate himself hereafter. His conception of the part is perfect, and he does one of the most charming pieces of acting that has been seen on the local boards in many a day. The excellence of his stage direction has been evident in every play, and now he has proved his worth as an actor. Accent, manner and make-up are in keeping with the character, and Joe Vernon as interpreted by Mr. Masson is a treat indeed.—The BEE.

It is long since a more thoroughly enjoyable character sketch has been seen in this city than that furnished last night by W. C. Masson as Joe Vernon, the old Blacksmith. Taciturn, yet imbued with dry humor, homely to a degree, was created with a nicety of conception and skill of execution that made him a thing of joy. No member of the company awakened a more genuine admiration than Mr. Masson in this role.—TIMES.

There is a character study at the Empire this week that is worth careful consideration. When an actor by the exercise of his art can create a type he rises above the plane of the theatrical impersonator who is content with depicting an individual. This has been accomplished by Mr. W. C. Masson. He has taken the old Missouri blacksmith as a basis upon which to work, and has carefully elaborated a mimetic fabric that represents an entire class. In action, speech and manner the creation is real; even more, so great is Mr. Masson's art, the actual working of his mind are apparent. This remarkable result is accentuated by the make-up and costume, the effect as a whole being one of the most artistic examples of good art that has ever been seen on the local stage. It is refreshing to see such excellent work. The performance last night went as smoothly as though the play had been running a whole season, another tribute to Mr. Masson's ability.—The BLADE.

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LORD AND LADY ALGY.—Victor Morley was also good—perhaps the best man in the play. His part, as the jockey, was not a long one, but it was unusually difficult. It suited Mr. Morley to perfection, however, and he played it without a flaw. . . . It requires a good actor to do a "drunk" scene without overdoing it and it was the fact that they escaped vulgarity that made their work artistic.—DAILY NEWS, Oct. 7, 1902.

. . . The acting of Victor Morley won the meed of praise from an admiring audience. It required more than ordinary ability to enable a jockey disguised as the Pretender to acceptably and consistently act in pantomime the character of a soaking drunkard. Mr. Morley did that and more. He so acted the part that the entire audience was charmed by his cleverness, amused by his debauchery, but never disgusted by a part which could have been made nauseating.—BANNER, Oct. 7, 1902.

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Kansas City Star, Sept. 9.—Mr. Al. Phillips as the Rev. John Carmichael reminded one of Robert Edeson in The Little Minister.

Denver Republican, Sept. 16.—Mr. Al. Phillips made a manly Rev. John Carmichael.

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